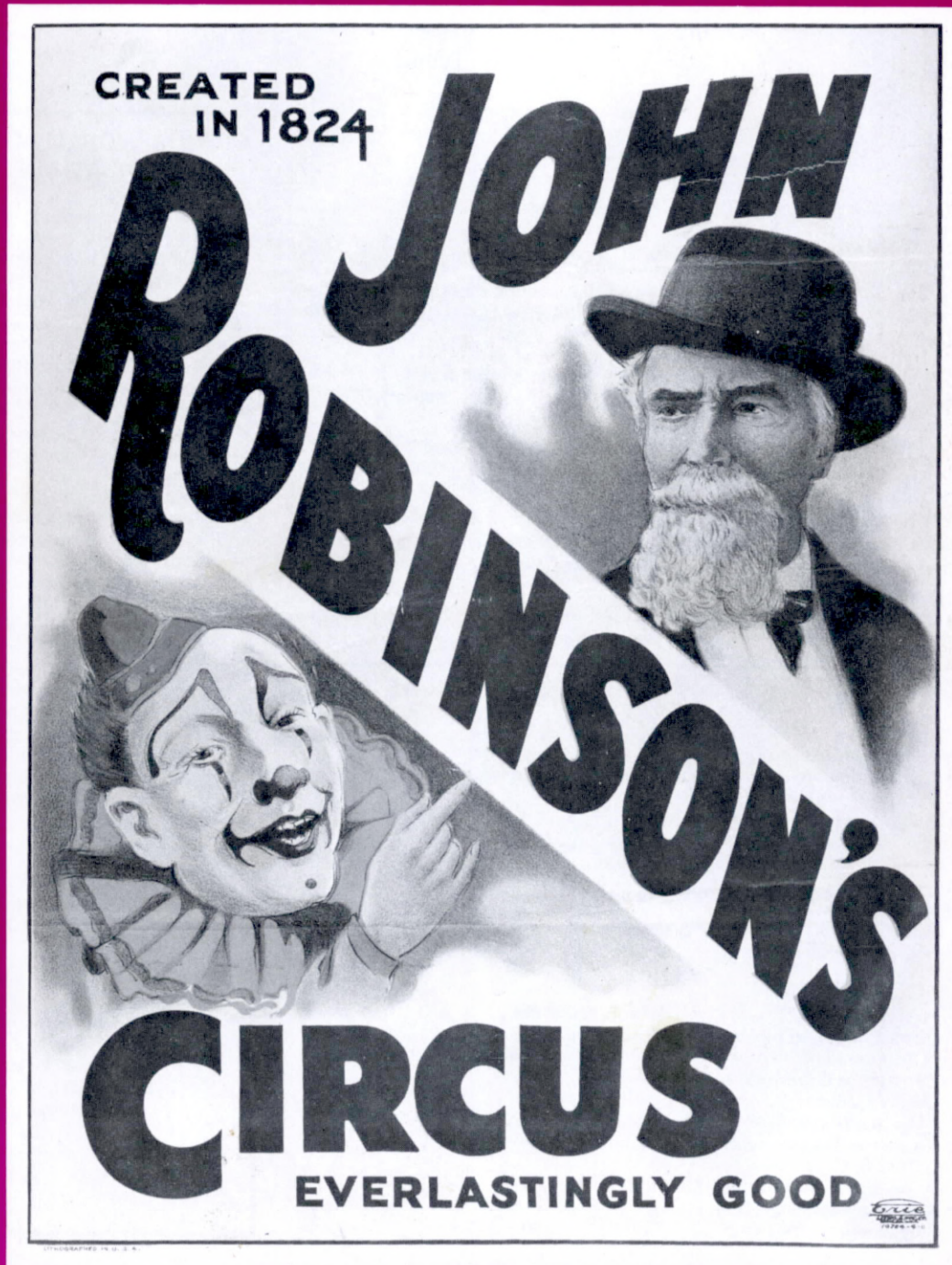
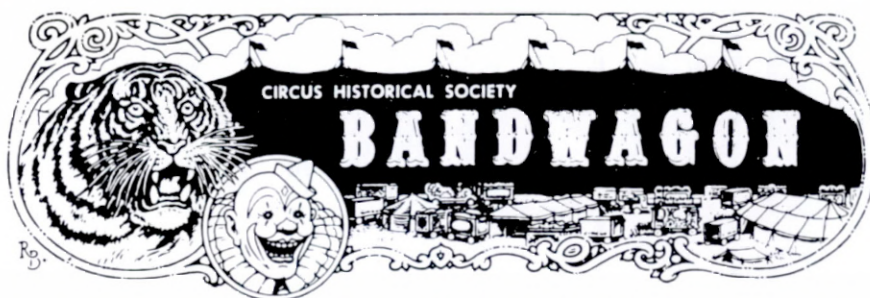


Bandwagon

THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY



SEPTEMBER-OCTOBER 1979



THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

Vol. 23, No. 5 September-October 1979

Fred D. Pfening, Jr. Editor
Joseph T. Bradbury and Fred D. Pfening III, Associate Editors

BANDWAGON, The Journal of the Circus Historical Society is published bi-monthly. Editorial, Advertising and Circulation office is located at 2515 Dorset Rd., Columbus, Ohio 43221. Advertising rates are: Full page \$70.00, Half-page \$35.00, Quarter page \$18.00, Minimum ad \$12.00.

Subscription rates \$12.00 per year to members, \$12.00 per year to non-members in the United States, \$14.00 per year outside the U.S.A. Single copies \$2.00 each plus 65¢. Second class postage paid at Columbus, Ohio.

BANDWAGON (USPS 406-390) is published bi-monthly for \$12 per year by the Circus Historical Society, 800 Richey Rd., Zanesville, Ohio 43701. Second class postage paid at Columbus, Ohio. POSTMASTER: Send address changes to BANDWAGON, 1075 West Fifth Ave., Columbus, Ohio 43212.

CIRCUS HISTORICAL SOCIETY, INC. Tom Parkinson, President, 42 Lange Ave., Savoy, Ill. 61874; Richard W. Flint, Vice President, 700 Allen Creek Rd., Rochester, N.Y. 14618; Edward L. Jones, Secretary-Treasurer, 800 Richey Rd., Zanesville, Ohio 43701.

DIRECTORS: DIV. 1—Fred D. Pfening, Jr., 2515 Dorset Rd., Columbus, Ohio 43221 (Ohio-Mich.-Ind.); DIV. 2—Copeland McAllister, 118 Beacon St., Framingham, Mass. 01701 (Maine-Vt.-N.H.-Mass.-Ct.-Del.); DIV. 3—James Dunwoody, 223 E. Central Ave., Moorestown, N.J. 08057 (N.Y.-N.J.-Pa.-Va.-Md.-D.C.-W.Va.-Ky.); DIV. 4—Joseph T. Bradbury, 1453 Ashwoody Ct., NE, Atlanta, Ga. 30319 (N.C.-S.C.-Ga.-Ala.-Fla.-Miss.-Tenn.-Ark.-La.); DIV. 5—Robert Parkinson, 101 Litchfield La., Baraboo, Wis. 53913 (Wis.-Ill.-Minn.-Iowa-Mo.); DIV. 6—James McRoberts, 1933 Crest Dr., Topeka, Kan. 66604 (N.D.-S.D.-Kan.-Neb.-Okla.-Tex.); DIV. 7—Joseph S. Rettinger, P.O. Box 20371, Phoenix, Ariz. 85936 (Mont.-Ida.-Wyo.-Col.-N.M.-Utah-Nev.-Ariz.); DIV. 8—Chang Reynolds, 1706 Wagner St. Pasadena, Ca. 91106 (Wa.-Ore.-Ca.-Hawaii); DIV. 9—Edward W. Cripps, 159 Morell St., Brantford, Ont. Can. (Can. and all countries outside U.S.A.)

THIS MONTH'S COVER

The lithograph on the cover of this issue was used by the John Robinson Circus in 1927, and probably for a few years prior. John Robinson and the clown are in full color on a white background. The title is in red, shaded in black. The original is a half-sheet, but the same design was used extensively as a window card. The poster was printed by the Erie Litho Co. Pfening collection.

1980 CHS CONVENTION

CHS President Tom Parkinson has announced that the 1980 convention of the Circus Historical Society will be held in Baraboo, Wis., on July 5, 6 and 7.

The highlight of the meeting will be the great horse drawn circus parade to be held on July 5, 1980. The demand for motel rooms will be great in Baraboo during this time and it is suggested that reservations be made as soon as possible.

NEW MEMBERS

Connie Wikoff 1209 Newberry Rd. Champaign, Ill. 61820	2489
Steven T. Flint 906 Benton Ave. Janesville, Wis. 53545	2490
D.W. "Bud" Lee 18260 Amberly Lane South Bend, Ind. 46637	2491
John F. Huonker 458 Livingston St. Elmira, N.Y. 14904	2492
Roy F. Kappel P.O. Box 284 Tecumseh, Nebr. 68450	2493
Montie Montana 10234 Escondido Cyn. Rd. Agua Dulce, Ca. 91350	2494

John M. Bracken, DDS 2495
200 E. Monterey Way
Phoenix, Ariz. 85012

James Toth 2496
593 Noble Ave.
Bridgeport, Ct. 06608

Jutta A. Cunningham 2497
914 Greenbriar
Garland, Tex. 75041

Petro Kohut 2498
648 Melrose Ave.
Ambridge, Pa. 15003

REINSTATED

H. Don Williams
190 Jane Dr.
Woodside, Ca. 94062

CIRCUS WORLD MUSEUM TO PARADE AGAIN IN 1980

A grand and glorious parade of up to forty-five parade wagons and 250 baggage horses will be held in Baraboo, Wisconsin, on July 5, 1980. Not since the final Circus World Museum parade in Milwaukee in 1973 has such a spectacle been staged.

William L. Schultz, director of the Baraboo Museum, announced the parade on September 18, 1979, stating that "it will have all the color, splendor and excitement of the circus parades of yesterday."

Robert Parkinson, chief historian for the Museum will be parade coordinator, and has already begun contacting some of the top draft horse men in the country to pull over two million dollars of antique circus wagons. As many as 50,000 people are expected to be in Baraboo for the event.

The parade will be equal or larger than most held since the turn of the century. The Hagenbeck-Wallace parade of 1934 had 34 units. The Cole parade of 1937 had 42 units. The Robbins parade of 1938 had 26 units and the Ringling Bros. and Barnum & Bailey parade of 1919 had 38 units.

Carson & Barnes
World's Largest
5-RING CIRCUS
official 1979

ROUTE BOOK

16-Page Program
and Magazine
With Special Insert
COMPLETE ROUTE
& PERSONNEL LIST
\$5.00 Postpaid

Carson & Barnes Circus
P.O. Box J
Hugo, OK 74743

RINGLING-BARNUM RECLAIMS SARASOTA WAGONS

Following years of litigation regarding the contested wagons at the Ringling Museum of the Circus in Sarasota, Florida, Ringling Bros. and Barnum & Bailey Circus took possession on September 17, 1979 of seven antique parade wagons and two small clown fire engines.

A meeting was held with Joe McKennon representing the Museum and Chappie Fox representing the circus interests. The final result allowed the Ringling Museum to have clear title to the Five Graces, the Hagenbeck lion tab, the Sells-Floto elephant bandwagon, the Hagenbeck-Wallace Harp & Jesters calliope, baggage wagon #59, cage wagon #70 and a spec chariot.

The circus received the Bell Wagon, Lion & Gladiator tab, Lion and Snake tab, Barnes commissary wagon #54, Barnes stake and chain wagon #76, the small Ringling-Barnum 1933 Anniversary wagon, Ringling cage #73 and the two fire engines.

The circus moved the wagons to a warehouse in Bradenton, Florida, a few miles north of Sarasota.

JOHN W. BOYLE DIES

John W. Boyle, Past Treasurer of the Circus Historical Society, died in Baraboo, Wis., on October 15, 1979. "Doc" Boyle was Assistant to the Director of the Circus World Museum for over ten years and retired from that post in July of 1979, due to ill health.

"Doc" was a Past-President of the Circus Fans Association of America, and was one of its most beloved members, and at age 80 one of its oldest members. He was buried in Cleveland, Ohio, his former home before retirement.

NEW MEMBERSHIP APPLICATIONS

A completely new CHS membership application has been printed and placed in use on June 1, 1979. The new dues schedule of \$12 per year, plus \$1 processing fee is shown.

Please do not use any of the old applications showing \$10 dues per year. New applications are available from Secretary-Treasurer Edward L. Jones, or from the BANDWAGON Editor.

This is the time of year when we lose members and subscribers for non payment of dues. Each CHS member is asked to tell a friend about the CHS and the BANDWAGON. There are many people who would enjoy membership but are unaware of the Circus Historical Society.

CIRCUS ITEMS FOR CHRISTMAS!

Sterling Silver, Finely Detailed, Circus Wagon Charms For A Circus Enthusiast's Charm Bracelet And Everyone Knows Someone Who Loves A Circus.

THE BELL WAGON, LION & GLADIATOR, FIVE GRACES AND TWO JESTER CALLIOPE ARE AVAILABLE AT \$6.00 EACH

Send 50 cents cash or stamp for list of model circus wagons and baggage horses, new & used circus books, lithos, route books & cards, programs and miscellaneous circus items too numerous to list. Refundable on first order. (List will be furnished without charge with charm order.)

BETTY SCHMID

485 Sleepy Hollow Road Pittsburgh, PA 15228

WE WISH YOU THE MERRIEST CHRISTMAS AND THE MOST PROSPEROUS NEW YEAR EVER.



LIMITED QUANTITY
LIQUIDATION SALE
OVER 60 ITEMS FOR

ONLY **\$15.00**
POSTAGE & HANDLING INCLUDED

NOW YOU CAN OBTAIN A COMPLETE PACKAGE THAT WILL HELP YOU RELIVE ITS HISTORY

IN 1977 FRENCH-CANADIANS WITNESSED THE RISE OF ITS FIRST BIG TOP CIRCUS. THE FOLLOWING YEAR A SECOND UNIT WAS CREATED AND TOGETHER THEY COVERED HALF OF CANADA. IN 1979 THEY EXPANDED TO THE MANITOBA FRONTIER DOMINATING ALL OF THE EASTERN NATION.



1977 - QUEBEC UNIT



1978 - MARITIMES UNIT



1979 - QUEBEC UNIT



1979 - MARITIMES UNIT



1979 - COLORING BOOK



1978 - CUT OUT BOOK

YOU RECEIVE

- 4 Gatini Circus programs
- 1 Gatini Circus coloring book (56 pages featuring most of the past & present performers. Including Eloise Berchold).
- 1 Gatini Circus cut-out book including big-top, front entrance, truck and ticket box.
- 1 Gatini Circus 1977 ticket
- 20 Gatini Circus 1978 tickets
- 20 Gatini Circus 1979 tickets plus assorted discount coupons.

GIOVANNI IULIANI — P.O. Box 471, Verdun, Quebec, Canada H4G 3G1

The Fred Buchanan Railroad Shows 1923-31

World Bros. Circus 1923

Part One

By Joseph T. Bradbury

It has become traditional among historians when discussing the comparative virtues, or lack of them, along circus owners of this century to list at the top of the good guys the name of Charlie Sparks, or one of the Ringling brothers, while alone at the head of the bad guys is one, Fred Buchanan. That Buchanan should occupy this uncomplimentary position is no doubt predicated mainly on a single, but well publicized incident, the redlighting (thrown from the cars) of workmen from his Robbins Bros. train following the sudden close of the show in Mobile in September 1931. One man was killed and others injured. No evidence at the time connected Buchanan personally with the evil deed but as owner of the show he received the blame and the stigma has stuck with him ever since.

Buchanan to this day remains an enigma, a man clothed in mystery during his final years. Whether he deserves his infamous place in circus history might be debatable. For sure old troupers have panned him through the years. One oldtimer once told me, "Old Buchanan was so mean he'd steal from his grandmother."

There were three distinct periods of Buchanan's life in circus business and it's actually the final one which has created so much of this mystery. During his first period he operated an overland show which was later converted to rails during the years 1906-20. After a couple of years his second period begins as a circus owner

and for the seasons 1923 through 1931 he fielded a railroad show using first the title of World Bros., and later Robbins Bros. This show traveled on 15 to 30 cars and this particular series of articles will cover these years. The third and final period begins in 1932 and for several seasons Buchanan had a financial interest in a number of medium sized motorized circuses. However, during these years, Buchanan was completely behind the scenes, in a state of "hiding" as Bill Woodcock, Sr. once put it. In 1932 the show Buchanan had an interest in used three titles during the season, Walter L. Main, later Bostock Circus, and finally Cody Wild West. About 1935 Buchanan then goes into complete seclusion so far as his circus activities are concerned. His final years are sketchy and even details of his death are not fully documented when supposedly he died in New England under an assumed name in the late 50's or early 60's.

During the first two periods of Buchanan's circus life he was active, in the news constantly, successful in other ventures in his hometown of Des Moines, Iowa as well as with his show. He was generally well liked by the early organized fans and was a personal friend of the late Jake Wagner, one of the founding fathers of the Circus Fans Association.

It appears that much of the time Buchanan's shows worked all of the well known grift rackets but his show was not alone in this. Most of the others during these years, with few exceptions, did the same. In reviewing the published accounts of other circuses of the Buchanan years it seems that his shows created no more

heat because of grift than did some of the others. In spite of the grift there is another side to the Buchanan rail shows of 1923-31. Most seasons they were excellent circuses, with fine performance, outstanding street parades, everything outwardly of high quality. CHS Joe Fleming of Trenton, Neb. caught Buchanan's Robbins Bros. at McCook, Neb. three seasons, 1925, 1927, and 1929 and has very kindly furnished us with his recollections of those visits, all of which will be printed in these articles at the proper time. Fleming, who has seen a lot of circuses in his lifetime, proclaims that Robbins Bros. was his all time favorite. It was different, he says, but still he liked it better than any circus he ever saw. Fleming recently (1979) wrote this.

"Many don't seem to share my love for Buchanan's Robbins Bros. Circus, but I can't figure out why that is. It was not on account of the grift alone because most shows had that. The grift wasn't all that noticeable, at least not in McCook. They didn't roust the public around as bad as most shows did. They had a nice parade, a good performance, and everybody treated me like an old friend in the backyard, and every place else."

Frederick A. Buchanan was born July 23, 1872 in Cherokee, Iowa and after reaching maturity resided in Des Moines. His brother-in-law, James H. Gray, who had been in circus business, is believed to have influenced Fred to

Photo No. 1—World Bros. advertising car with crew in front, season of 1923. Ben J. Kubly (with cap) is fourth from left. Joe Bradbury Collection.



Photo No. 2—Ben J. Kubly in front of newly posted billing for World Bros. Big 4 Ring Wild Animal Circus, season of 1923. Circus World Museum (Baraboo, Wis.) Photo.



In 1920 the Yankee Robinson train had 25 cars, 1 advance, 12 flats, 6 stocks, and 6 coaches. At the conclusion of the season Buchanan sold his show in a transaction still not fully clarified. The loaded train went to the William P. Hall quarters in Lancaster, Mo. and according to the *Billboard* at the time Buchanan had sold the show to Mugivan, Bowers, and Ballard. However, in a 1921 interview Jerry Mugivan said he and his partners purchased the Yankee Robinson Circus from William P. Hall, Jr., son of the elder Hall. Now the question has been asked. Did Buchanan sell the show directly to Mugivan and his partners, did he sell it to William P. Hall, who in turn sold it to Mugivan, and how did Hall, Jr. get into the act. Unfortunately the recently published papers and records of William P. Hall in *The Bandwagon* do not clarify this matter. But regardless of what did actually happen Mugivan, Bowers, and Ballard ended up with the Yankee Robinson title and added 10 cars of equipment from that show to their Howes Great London Show which they had sent to spend the 1920-21 winter in Lancaster. Other Yank property went into the framing of the 1921 Palmer Bros. Circus. Mugivan



In early 1923 Buchanan decided to go at it again with his own railroad circus. His quarters were intact, had its own railroad siding, and the Yanktown sign was still up and listed as a stop on the newly titled Des Moines and Central Iowa Railroad. Buchanan's reason for returning to the circus ownership field so quickly is not known to the author. Actually the two previous seasons had not been anything to brag about. In 1921 a sharp recession cut heavily into the take of most shows, and 1922 was a year filled with industrial strife in which numerous and widespread strikes by coal and railroad unions caused all kinds of grief for many shows. In all probability Buchanan thought the

100 WILD ANIMALS EXHIBITED FREE IN PARADE
THE GREATEST SHOW IN THE WORLD!

THE WORLD BROS.
BIG 4 RING
WILD ANIMAL CIRCUS

AND THE FAMOUS
FRED BUCHANAN DANCING HORSES

The highest class Act in America or Europe, presenting the Horse Show Winner "Faze Tommy" in the famous "Gypsy Star," "Gypsy Ace" the "Two-Stringing Horse," "Lady Virginia," "The Vanderbilt Mare" in the New York Barettoes, "Tiger Child" of New York Hippodrome, "Pinto," "Gus, Lou," "Marshall Fish," "Black cats," "Cometaries," under the personal direction of Max Sabai himself!

3 RINGS • 2 STAGES • STEEL ARENA • WILD WEST • HORSE SHOW
THE BIGGEST WILD ANIMAL CIRCUS IN THE WORLD

30 SMALLER LEOPARD CARS
SEAT - 40 PEOPLE EACH

700 PEOPLE

500 HORSES

600 EDUCATED ANIMALS

100 AGES **TENTS**

100 AGES **ELEPHANTS**

100 WILD ANIMALS EXHIBITED FREE IN PARADE

108 WAGONS

2 ELECTRIC LIGHT PLANTS

50 FUNNY CLOWNS **50**

Trained
LIONS
LEOPARDS
PUMAS
TIGERS
POLAR BEARS
BLACK BEARS
SEA LIONS
ELEPHANTS
CAMELS
HORSES
ZEBRAS
PONIES
MONKEYS

LION TRAINED TO LOOP THE LOOP

10 PERFORMING POLAR BEARS 10

ELEPHANTS, CAMELS, LLAMA AND ZEBRAS TOGETHER IN ONE RING
A LION THAT LOOPS THE LOOP
POLAR BEARS SHOOT THE GUNES
20-THANKED HORSE CHUTES—20
COMICAL AEROPLANE MONKEYS

GROUPS OF LIONS, LEOPARDS, PUMAS AND BEARS IN A BIG ARENA
THE HORSE-BACK RIDING LEOPARD
MUSICAL AND SINGING SEA TOMMIES
\$25,000 CHALLENGE TEXAS TOMMY
GREAT GOLF PLAYING ELEPHANTS

FAIRYLAND FOR THE CHILDREN: Performing Dogs, Monkeys, Cats, Pigs, Goats, Birds, Shetland Ponies, Terrier Hunting Wall Hounds, direct from Count Sherwood's Famous Menagerie

WORLD'S GREATEST ATTRACTIONS WILL POSITIVELY EXHIBIT

Page 5

routes for the individual seasons but the text will carry the reader through the territory covered by the show. Both the author and the Circus World Museum, Baraboo, Wis. have the complete routes on file for each of the 9 seasons, so those desiring them know whom to contact.

The first public announcement that there would be on the road in 1923 a Fred Buchanan owned circus came in the Jan 13, 1923 *Billboard*. The notice said that Vernon Reaver, last season contracting agent for Sparks Circus, would be the general agent for the Fred Buchanan Circus which will go out of Granger, Iowa. The following week's *Billboard* gave a few more details. It said that the show will be billed as "Fred Buchanan's Big 4 Ring Circus", at least that's the way the letterhead reads that Vernon Reaver, general agent is using. The article continued.

"From a good source it is learned that the show will travel on 15 cars and that the baggage wagons will be new and of steel body construction, some having been built at Granger, Iowa under supervision of Earl Sinnott. Mr. Buchanan, it is understood, negotiated for the property of the Howe's Great London Circus but evidently nothing materialized. An influential report has it that Mike Golden will again put out a show (if he doesn't sell it) this coming season but with a new name, Messers Mugivan, Bowers, and Ballard having taken back the Howe's title."

It would have been a good move had Buchanan been successful in purchasing the 15 car Howes Great London Show which Mike Golden owned and at the time was wintering at the fairgrounds in Ft. Dodge, Iowa, not too distant from Granger. However, Golden wouldn't sell to Buchanan nor anyone else and returned to the road in 1923 under the new title of Golden Bros. Circus, the Howe's title under lease for one year only having reverted to Mugivan and associates.

For the next few weeks all was silent in the trade publications concerning the new Buchanan show. Then in the March 3, 1923 *Billboard* there was an advertisement which indicated that the title of the new show wouldn't bear

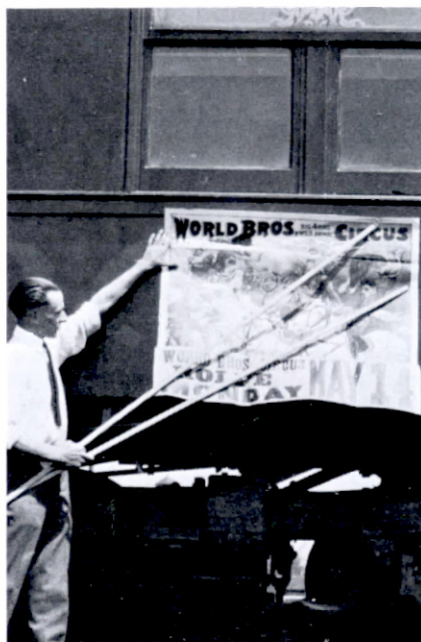


Photo No. 3—Unidentified biller displays World Bros. one sheet with date tag for Rolfe, Iowa, May 14, 1923 on side of the advertising car. Show used billing paper from Erie and Standard that season. Circus World Museum (Baraboo, Wis.) Photo.

Buchanan's name but instead be known as World Bros. The ad read as follows:

"WORLD BROS. BIG 4 RING WILD ANIMAL CIRCUS. Wanted. Artists for the big show. Iron Jaw and other aerial acts. Wild Animal Trainer. (those who have written, write again). Side Show—Freaks, Musical Specialties. Band. Address Fred Buchanan, Granger, Iowa. Big Show Band. Address Archie Webb, Waterloo, Iowa. Seatmen, Rigging Men, and Canvasmen, address Joe Ross, Granger, Iowa. Eight, six, and four horse driver. Mack Truck Driver,

Photo No. 5—World Bros. No. 1 Bandwagon (Forepaugh Lion Chariot) with 6 horse hitch at Sparta, Wis., July 7, 1923. Joe Bradbury Collection.

address Bert German, Granger, Iowa. Polers, Chaulkers, and Train Hands, address John Boyd, Granger, Iowa; Sideshow Canvasmen, address L.N. Buckner, Granger, Iowa; Porters, address Joe Kelly, Granger, Iowa. Electricians and Chandelier Men, address Wallie Champion, Granger, Iowa. WANTED. A steward and Boss Property Man. All Others address, Fred Buchanan, Granger, Iowa. For the Advance, address Vernon Reaver, General Agent, Des Moines, Iowa. Bill Posters and Banner Men, address J.C. Admire, manager of Advertising, Brazil, Indiana. WANTED TO BUY—Wild Animal Acts of All Kinds. Submit your proposition at once if you want a quick sale. Address Fred Buchanan, Granger, Iowa."

This long, rambling advertisement indicated the show was starting from the ground up and needed people for all departments. The names of the people applicants are advised to address can be assumed to be the respective department heads and executives Buchanan had during the 1923 season. Although there was considerable information in the trade publications the show never did submit to the *Billboard* its complete roster that was customary to be printed each spring nor was there a full review of the performance. The researcher is left with bits and pieces to fit together in order to tell the story of the 1923 World Bros. Circus.

Only three weeks after the advertisement was run J.C. Admire announced that he would not be with World Bros. during the coming season but instead would serve as general agent for the John F. Stowe Shows (carnival).

The most complete account published in the *Billboard* concerning the new World Bros. Circus being framed in Granger came in the March 17, 1923 issue, however some of it was obviously inaccurate. The article said that actual work did not begin in Granger until February 26 with the opening date set for April 21. It was emphasized that this will be a record in circus history for the length of time



spent to organize and send out a brand new circus.

The article continued mentioning that everything would be new, seats, jacks, stringers, now being built from two carloads of lumber recently received in quarters from the Century Lumber Co. of Des Moines. Joe Ross, who will have the canvas, Shorty Murry, and the Spider, with a crew of 15 men are turning out this equipment which resembles the construction of a cantonment during the war. Canvas will be all new, some being now made by Baker-Lockwood Co. of Kansas City.

Also it was noted that George Johnson, veteran horseman and showman, was out on a horse buying trip and advises he will have a wonderful lot of baggage horses. All new harness is being built by the Walter Boyd Saddlery Co. of Des Moines. The paint shop opened the last week in February and 4 cages have passed thru them already and are waiting for the road. Buck Smith and Cooper Sampson have charge of this department. Color scheme is circus red trimmed in yellow. Plenty of gold leaf is in evidence also. Every wagon will have been completed at quarters and the baggage wagons and cages are all of steel body construction. (Author's note—Obviously what is meant was that the wagons had some iron framing and brace supports in them but certainly were not of all steel construction such as some Al G. Barnes had in the late 20's). Photos indicate the World Bros. wagons were similar to those on other shows at the time.)

The article mentioned it was planned for the new World Bros. show to use 20 cars (but of course the final count was only 15) with the stocks and flats to be painted red and the sleepers coming from Pullman to be painted in the traditional green of that company. (The article also advised the sleepers were new, having seen no prior service by Pullman, but this is highly unlikely). Joe Kelly will have charge of the sleepers and John (Fat Lemon) Boyd, who will be the trainmaster, has a crew busy getting all of the cars in

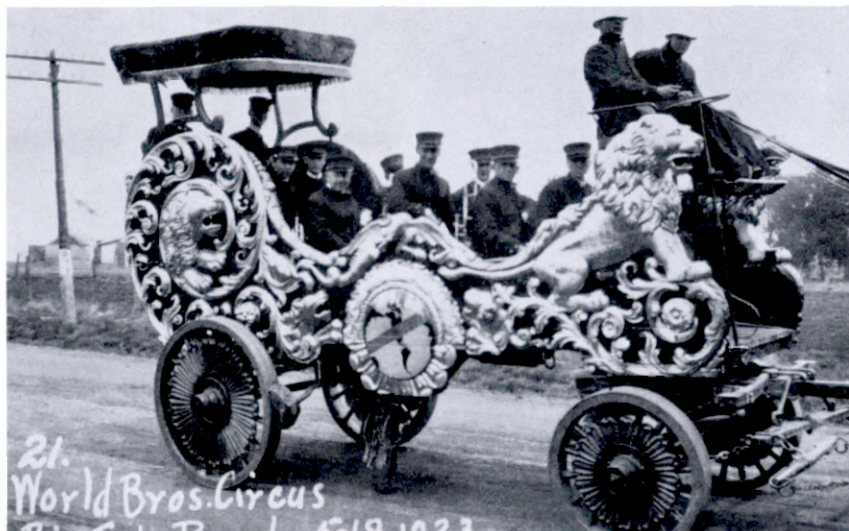


Photo No. 6—Closeup of World Bros. No. 1 Bandwagon (Forepaugh Lion Chariot) at Onawa, Iowa, May 13, 1923. Pfening Collection.

shape. Mr. Buchanan will have his private car on the train and part of one baggage car will have end doors to load his sedan and two auto pickup cars. A new big truck will load on the flats.

Continuing, the article said the show planned to have 7 elephants (but photos and other information show there were only 5). Buchanan recently purchased in St. Paul and Winnepeg a lion act consisting of 10 males, and also bought some leopards, pumas, and a beautiful male tiger. Captain Bernard has arrived in quarters and is now "at em" on the animal acts. Bert German, boss hostler, is busy with the new stock arriving daily. Mr. Buchanan has signed the celebrated Riding Davenport and many other notable acts. Willie Champion is busy on the big electric light plant and James (Whitie) Morse is office manager. Kenneth R. Waite is

Photo No. 7—Steam calliope with 6 horse hitch on World Bros. lot at Ponca, Neb., May 24, 1923. Joe Bradbury Collection.

producing clown and will have a total of 20 clowns. Fred Poole's big 10 in 1 pit show has been contracted. Archie Webb will have the band. The advance is all lined up. Vernon Reaver is general agent, and John L. Irvin and Fred Sandham are contracting agents. E. Cogswell will be contracting press agent and story man on the advance car. Paper is all new and special from the Erie Litho and Printing Co. C.W. (Will) Buchanan will handle the privileges and Charles Meyer will be in the ticket wagon.

Several weeks later it was announced that Fritz Brunner had joined World Bros. as menagerie superintendent.

An interesting item appeared in the April 21, 1923 *Billboard* which gave an account of a recent visitor's impression of the work now going on at the Granger quarters. The information also indicated that work on the new show had started earlier than the February 26 date appearing in the previous article. The story read as follows.

"M.E. Clark, a *Billboard* reader of Des Moines, wrote, 'I spent a day at the World Bros. Circus quarters and found a finely equipped 15 car circus. Everything is new and glitters of gold. One would think there had been a





Photo No. 8—Steam calliope leaving World Bros. lot at Sparta, Wis., July 7, 1923 in the daily street parade. Pfening Collection.

couple of years spent in getting this circus together but Superintendent W.E. Sinnott informed me that there had been about 60 days put in building the wagon equipment prior to February 26, the date when Fred Buchanan made up his mind to troupe again this season. George Johnson, veteran boss hostler, has selected the best of horses and the harness was designed by him."

In early April it was announced that Frank Ballinger would be manager of the World Bros. advertising car. Lewis Taylor would be boss billposter and Joseph L. Favoreau, steward and brush man. A total of 11 men would ride the car, including Ben Kubley who was listed as a student biller. The late Mr. Kubley very kindly furnished the author with information and a number of photos he took while on the Buchanan shows during the years 1923 thru 1925. He later donated all of his collection to the Circus World Museum, Baraboo, Wis. Several of the Kubley photos will appear in this series.

Just prior to opening date the *Billboard* reported that Tom Smith and wife would have their dog and pony acts on World Bros., the act having 40 dogs (no doubt somewhat of an exaggeration) and monkeys, Susie and baby.

The source of all of the equipment which Buchanan used to frame the 1923 World Bros. Circus is not known to the author. The late Bill Woodcock, Sr. once told me that some of it came from William P. Hall but not all. It is obvious Buchanan had some equipment left over from his Yankee Robinson days and that some wagons were newly constructed in the Granger quarters. Thanks to a train movement order in the collection of the late Sverre O. Braathen we have a detailed breakdown in the number and type of cars. World Bros. in 1923 had a total of 15 cars which included 1 advance, 3 stocks, 6 flats, and 5 coaches. If the *Billboard* account is correct the stocks

and flats were painted red, the coaches Pullman green.

We are indeed fortunate to have a splendid set of photos taken on the show that season which gives us a pretty good look at the show's train, wagon equipment, parade, animals, and lot. The photos show that at least one flat car was of the Mt. Vernon modified style and possibly was purchased new from that firm. Other flats appear to be the 62 ft. semi steel type common to many shows on the road at the time. Coaches and stocks are also of the semi steel type. The coaches are of the newer enclosed vestibule variety while the advertising car with the open vestibule is obviously older.

The show carried 5 elephants in 1923. The herd consisted of COLUMBIA, ENA, TOMMY, DING DONG, and BOO. Buchanan purchased COLUMBIA and probably ENA, but possibly the latter was leased from William P. Hall. TOMMY, DING DONG, and BOO along with their handler, Al Langdon, were leased for the season from William P. Hall. Woodcock, Sr. said for several seasons, including 1926, when he was on Buchanan's show, that the three elephants in charge of Langdon would arrive from Hall's place in Lancaster just prior to the start of the season then would return to Hall at the conclusion of the season.

Chang Reynolds' files contain the following information on the five elephants in the 1923 World Bros. herd. Reynolds advises that much of this information came from Buckles Woodcock, Jr.

COLUMBIA was one of the original Forepaugh Dancing Eight act. From Forepaugh-Sells she went to the Ringing Bros. Circus where she remained from 1912(?) to 1920. She was sold to the Swope Park Zoo, Kansas City, while the show was on tour that season. Buchanan bought her for his 1923 World Bros. Circus from the zoo. She remained with him until the end of 1931. She then went to the Hall Farm where she died in 1932.

Theae is nothing in the files for the early years of ENA, but in 1922 she was at the Hall Farm. In 1923 she was on



Photo No. 9—World Bros. sideshow band riding a closed cage with a 6 horse hitch at Sparta, Wis., July 7, 1923. Pfening Collection.

World Bros., from 1925-30 on Robbins Bros., then comes a gap of a few years until 1934 when she was sold to Bud Anderson. From 1934-37 on Seal Bros. Circus; 1938-39 on Parker & Watts Circus; owned by Ira Watts 1940-41, then 1942-44 on Hamid-Morton. In 1946 was on Ball Bros. Circus; 1948, Madden-Stilliam Circus; 1950, Capell Bros. Circus; 1951, Harry Craig's Heart of Texas Shows; 1951, Don Brashear Carnival, American Midway Shows. She died in 1952 while with this outfit.

TOMMY was a baby elephant on the Gollmar Show and later was on James Patterson's show. Even later was on Fred Buchanan's Yankee Robinson Circus. William P. Hall had her by the winter of 1921-22 and put her on the Campbell-Bailey-Hutchinson Circus in 1922. In 1923 she was leased to World Bros. Circus and from 1924-26 was on Buchanan's Robbins Bros. In 1927 was on Cook and Cole Circus and 1928-33 played fair dates etc. from the Hall Farm. In 1934 she was sold to Cole Bros. Circus and was on that show 1935-37. During winter of 1938-39 was at the San Diego Zoo and from 1939-1947 was at the Griffith Park Zoo, Los Angeles. She died at this zoo in 1947. Was 60 years old, weighed 8700 pounds and was 6 ft. 3 inches tall.

DING DONG in the early 1890's was on the Barnum & Bailey Circus. From 1893-1897 on Leon Washburn Circus; 1898-1899, J.H. LaPearl Circus; 1900-1906, Great Wallace Circus; 1907-1911, Dode Fisk Circus; 1911-1912, Great Sanger Show; 1913-1916 on one of the Mugivan and Bowers shows; 1917, John Robinson Circus; in 1918 was on Howard Bros. Circus until this show folded early and she spent rest of season with J. Augustus Jones' Cole Bros. Circus. Then she went to the Hall Farm. In 1919 was at the Hall Farm; 1920-22 on Campbell-Bailey-Hutchinson Circus and in 1923 was on World Bros. From 1924-26 on Buchanan's Robbins Bros. In 1927 was on Cook & Cole Circus, from 1928-34 played fair dates etc. from the Hall

Farm. In 1934 was sold to Cole Bros. Circus and on that show 1935-37. In 1938 was on Robbins Bros. Circus (Adkins & Terrell owned) and in 1939 on Cole Bros. She died in the fire at the Rochester, Ind. quarters in February 1940.

BOO was featured on Ringling Bros. Circus in 1903 as the offspring of Baldy and Alice but this was not true. Also featured later with mother, Veneta. Date she left Ringling Bros. is not certain. In 1915 was on the Barton & Bailey Circus; 1916, Wheeler Bros. Circus; 1917-18, R.T. Richards Circus; 1919, at Hall Farm playing fairs etc.; 1920-22 on Campbell-Bailey-Hutchinson Circus and in 1923 was on World Bros. From 1924-26 was on Robbins Bros. Circus and in 1927 was on Cook & Cole. From 1928-34 was at the Hall Farm and worked fairs, parks, and indoor dates. Was on Cole Bros. Circus 1935-37, but ended up at the San Diego Zoo late in 1937. Was executed in 1938 at the San Diego Zoo.

It will be our policy to list each season the names of the elephants in the herd. Biographical sketches such as the above will be run on each new elephant that appears on the Buchanan circuses in the period 1923-31.

The show should have carried about 36-40 head of baggage stock, 15-20 head of ring stock, some ponies, and miscellaneous lead animals such as camels, zebras, etc. There is strong evidence that a large truck, a Mack, was used to augment the baggage horses in moving vehicles to and from the lot.

No detailed information on the size and number of tents carried has turned up but the big top should have been about a 120 with three 40's, the size used in 1924. Normal compliment for a 15 car circus would include in addition to the big top, a menagerie, sideshow, one or more pit shows, padroom, baggage stock tent, and cookhouse.

Photos indicate the World Bros. street parade to have been adequate for

Photo No. 10—World Bros. clown band riding an open cage with 4 horse hitch at Sparta, Wis., July 7, 1923. Pfening Collection.



a 15 car show. The No. 1 bandwagon was a historic circus vehicle, the famous Forepaugh Lion Bandchariot (see photo 5). It was pulled by a six horse hitch and was a beautiful sight to behold. A complete history of this wagon appears in "The Fielding Bandharians" by the late Richard F. Conover. Conover at the time of publication advised that the earliest photo he had seen for this wagon was 1887 when it was on the Adam Forepaugh Show but he felt it was probably around considerably earlier. During the years 1895-1902 the wagon was on the Buffalo Bill Wild West Show and there is evidence that in all probability it was on Rice Bros. in 1909 but was later repossessed by its owners, the Ringling brothers. It was listed in a catalog of surplus wagons for sale by the Ringlings in 1912 and is believed that shortly thereafter it was purchased by Buchanan for his Yankee Robinson Circus and was used at least thru 1918. Then some speculation begins. Woodcock, Sr. says when he saw Yankee Robinson in 1919 the Forepaugh wagon was not on the show and advised that more than likely it was not there in 1920 and consequently didn't go to the Hall Farm with the rest of the Yank plunder. If this was the case then the wagon should have been stored in Granger by Buchanan where it would have been available for later use on World Bros. in 1923. However, the possibility exists that it was carried by the Yankee Robinson Show in 1920 and consequently did end up at the Hall Farm. If that was the case then Buchanan would have obtained it from there for use in 1923.

The World Bros. steam calliope (photo 7) did come from William P. Hall. It had been on the Young Buffalo Wild West Show in years 1910-14 and was later purchased by Hall. It was shipped to Granger in time for the World Bros. opening. In painting and decorating both the Forepaugh Lion bandharian and the steam calliope the Buchanan shops added a center medalion decoration, a globe with title of World Bros. running across it.

These are the only two tableau type

wagons pictured in the World Bros. parade photos. The clown band is shown atop an open cage (photo 10) pulled by a four horse hitch while the sideshow band is on a closed cage (photo 9) with a six horse hitch. Six horses also pulled the steamer. Possibly there was a No. 2 band in the parade and conceivably an air calliope was there but we have no evidence of either being present. Buchanan still had the Yankee Robinson air calliope which was "held out" of the 1920 sale. It does for sure appear on Buchanan's show in 1924.

The exact number of cages carried is not known to the author but was probably around 5 to 7.

It was now time for the 1923 season to begin. Showmen were hopefully expecting a good year. Although none would dare predict another great one such as 1919 but at least it was felt the coming season would be more profitable and less troublesome than the last two. As mentioned earlier the 1921 recession had been rough and 1922 was a year of turmoil with widespread coal and railroad strikes which caused gray hairs for many show owners. Matters had now calmed on the economic front and it was hoped that the latter part of the Harding administration would see prosperity return for all showmen.

The 1923 season was sure to be interesting in another respect. A movement among showmen themselves had begun in which they hoped to rid the industry of the widespread grift which flourished on so many circuses and carnivals. An association was formed to obtain this end. Charles Ringling headed it and with the cooperation of the *Billboard* all reports of grift that came in would be published. The movement got a big boost when the American Circus Corporation agreed to eliminate the grift on their three circuses in 1923, Hagenbeck-Wallace, Sells-Floto, and John Robinson. The senseless slaying of Billy Miles, popular legal adjuster

Photo No. 11—World Bros. five elephants in parade at Sparta, Wis., July 7, 1923. Pfening Collection.



by a deputy sheriff over a grift matter on the lot of their Gollmar Bros. Circus in 1922 also helped convince Mugivan and his partners that it was time to stop the grift

But for Fred Buchanan his old ways would persist and grift would be part and parcel of World Bros. in 1923 and on several occasions the *Billboard*, as promised, did take him to task in print for this. It appears all of the rackets were working on World Bros., the connection and even at the wagon, with ticket sellers taking short, and in the sideshow there were the gambling games, shell (nuts) and three card monte (boards), along with a cooch show and blowoff.

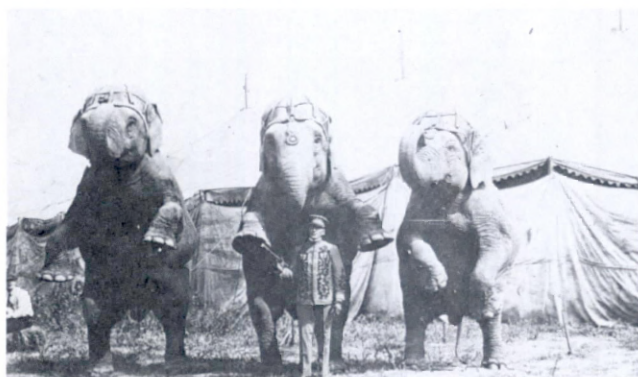
Railroad circuses (flat car type) going out in 1923 included Ringling-Barnum, Sells-Floto, Hagenbeck-Wallace, John Robinson, Al G. Barnes, Walter L. Main, Sparks, Gentry-Patterson, Christy Bros., Golden Bros. and World Bros. All of these shows paraded with exception of Ringling-Barnum which had eliminated the daily march following the 1920 season.

In addition to the flat car shows there were at least two gilly type railers, Cole Bros. (E.H. Jones owner) and Rice Bros., owned by Floyd and Howard King.

Overland shows, most of them moving by horse power augmented by a few motor trucks included Campbell Bros., Mighty Haag, LaMont Bros., R.L. Atterbury, Brantley Bros., Burlingame Bros., Lindeman Bros., Lucky Bill, Honest Bill, Montana Belle, Rippel Bros., R.L. Russell, M.L. Clark & Sons, James B. O'Neal, Rose Killian, Great Keystone, and Richard Bros. Most of the overland shows had a street parade or some kind of downtown or lot bally.

World Bros. loaded on the Des Moines & Central Iowa Railroad in front of its Granger quarters and rode up the line to Perry, Iowa where the

Photo No. 12—Al Langdon with elephants (left to right) Tommy, Ding, and Boo on World Bros. lot, season of 1923. These elephants with Langdon their trainer were rented from William P. Hall. Pfening Collection.



1923 season began on April 28. As mentioned earlier there was no review of the show in the *Billboard*, however from the information available on some of the various acts the show had it would seem the performance was quite strong. The Riding Davenports, one of the top riding acts in the circus world, put on a couple of numbers and Captain Bernard handled the trained wild animal acts in the steel arena. The Tom Smiths should have had several acts with their dogs, ponies, and monkeys. Al Langdon was an excellent elephant trainer and the trio of Tommy, Ding, and Boo would have made a fine display. It can be assumed that the numerous advertisements wanting all kinds of big show acts were filled with competent performers. Buchanan had owned a circus for 15 continuous seasons and had all kinds of contacts in the circus world. He should have experienced no problems in lining up a creditable performance.

Buchanan likewise had many years experience with circus routing and had established a profitable territory with the Yankee Robinson Circus. He intended to continue putting his new railroad show into towns in the general area formerly played by the Yank show. This area went as far east as Illinois and west to Colorado, north to the Dakotas and south to Oklahoma, Texas, and Arkansas. Of course at times it would venture out of this area but the midwestern plains states were primarily the territory of the Buchanan railroad shows. As will be seen later in this series Buchanan did alter this somewhat near the end of his rail show era.

Leaving Perry the show continued in Iowa playing Humboldt and Forest City and on May 2 moved into Minnesota at Albert Lea for a single stand before returning to its home state and 18 continuous dates.

It didn't take long for World Bros. to get into trouble over its grift. The Webster City, Iowa newspaper carried a story following an appearance by the show in Rolfe, Iowa on May 14, that a "sleight of hand artist" at the ticket window was arrested for short

changing patrons. Feeling in town was so high over the matter that when the train left town that evening the coaches were pelted with stones and other missiles.

True to its word the *Billboard* began to publicize any and all grift it learned about. The June 23, 1923 issue had two notices about the situation on World Bros. In the Under the Marquee column, Circus Solly wrote, "World Bros. Circus is said to be carrying an unusually dirty cooch show. The Sioux City, Iowa paper after the show's appearance there on June 5 panned it unmercifully". Another item read, "If Fred Buchanan does not can that filthy cooch show he is due for a wallop that will jar his back teeth. The club is in the pickle right now and soaking up weight."

It seems this particular cooch was part of a pit show operated by a female impersonator and was not in the main sideshow, which incidentally carried the following advertisement in the same *Billboard* issue.

"World Bros. Circus Side Show. Want entertaining freak. Tattooed man with outfit. Lady Novelty Acts. Address W.R. (Bill) Tumbler as per route."

For the next few weeks the show ran several advertisements wanting personnel for its various departments. This one appeared in the June 30 *Billboard*.

"Musicians Wanted. First chair cornet, also clarinet, trombone, baritone. Join at once. Wire Arthur Webb, Bandmaster, care Standard Printing Co., St. Paul, Minn." That applicants for these jobs were to write to the bandmaster in care of a well known circus printing house is interesting. Oftentimes when for some reason a show did not want its route published in an advertisement this kind of thing was done. The fact that Standard's name and address was given also is a sure indication that

Photo No. 13—Al Langdon's elephants having a frolic in a pool near the World Bros. lot at Carthage, Ill., July 16, 1923. Pfening Collection.

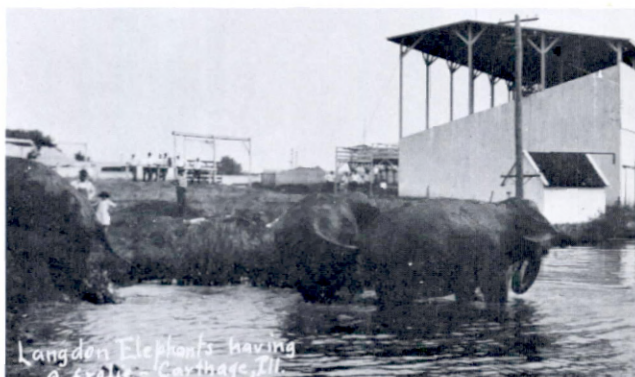




Photo No. 14—Heavily mired baggage wagon on World Bros. lot at Lakefield, Minn., June 15, 1923, requiring 18 horses, 2 elephants, and a large number of men to move it. Show's railway coaches are in the background. Pfening Collection.

World Bros. was using billing paper from that firm as well as Erie.

In July the show was advertising for acts for the big show, wire act, double traps, ladders, iron jaw, Jap Troupe, and was still needing musicians for the big show band as well as freaks for the No. 2 pit show. One ad noted that the farm paper and tintype privilege was open.

In the meantime the route had taken the show into Nebraska at Ponca, May 24, and after dates at Pender and Niobrara, it went into South Dakota for Gregory and Winner then returned to Nebraska for five more stands. The show moved back into Iowa for a single stand at Sioux City, June 5, then it was on to South Dakota for 8 dates. June 15 found World Bros. going into Minnesota at Lakefield which was followed by 6 more stands in the state. For the remainder of June the show would go back and forth between Minnesota and South Dakota and on the final day of the month it was at Durand, Wis.

The first half of July was spent in Wisconsin and Minnesota and on the 12th the show headed south into Illinois with a stand at Mt. Carroll. The last half of July saw the show mainly in Missouri on a tour that began at Hannibal on the 17th. On July 30 World Bros. was back in Iowa for dates at Clarinda, Red Oak, and Glenwood, and a nine day trip through Nebraska began August 2 at Nebraska City.

All through the month of July very little news about the show appeared in the *Billboard*. One short note said that Frank Kelly had left on July 3 and joined the Walter L. Main Circus operated by Andrew Downie. The July 28, 1923 issue said that the route had been laid down taking the show into Oklahoma in September. Another item was that due to ill health Fritz Brunner, menagerie superintendent,

had resigned and was resting in Ft. Dodge, Iowa. Newcomers to World Bros. were Albert W. McGee and his wife, Frances, formerly of the Al G. Barnes Circus, who were breaking menage horses. Mrs. McGee was riding "Mary Pickford" and Mr. McGee, "Tommy". The McGees in a letter to the *Billboard* advised that World Bros. is a clean show which was offering a good performance. A final note in the same issue was from Moore's Printing Service which wired that World Bros. packed them to the ring curbs at the afternoon performance in Carthage, Ill., July 16. Gentry-Patterson was booked for the same city on August 14.

World Bros. moved into Kansas at Norton, August 13, and remained in the state through its date at Plattsmouth on the 25, then after a Sunday run went into Iowa again for Hamburg, Corning, and Bedford. The final two days in August were spent in Missouri and on September 1 the show was at Falls City, Nebraska. Labor Day was celebrated on September 3 with the show in Beatrice, Neb., which was followed by another tour of Kansas in

Photo No. 19—World Bros. elephants unloading at Preston, Minn., July 4, 1923. Note billing stand on side of shed at right of the elephant car. Pfening Collection.



Photo No. 15—Eighteen horses hitched to baggage wagon on World Bros. lot at Lakefield, Minn., June 15, 1923. Joe Bradbury Collection.

which a total of 11 stands were played. This was typical routing for a Buchanan rail show. It would wander back and forth through the same general area visiting a state as many as two, three, or more times during the season.

Fall was fast approaching when the show continued southward into Oklahoma for dates at Blackwell, Fairfax, Pawnee, and Tahlequah. Two stands in Arkansas followed, then came a run of 14 days in Missouri.

The tragic earthquakes which rocked Japan came in September and the heart of the American people opened to that country. Showmen joined in donating to the fund which sprang up to help the victims. The *Billboard* was the coordinator of this effort. It was mentioned in one issue that Fred Buchanan had wired on September 13 that he would gladly help the Japanese relief fund.

On October 10 the show moved south into Arkansas at Osceola and stayed in the state until the 19th then it went back into Missouri for Neosha.

Throughout the season in contrast to reports on many shows in the trade publications very little was mentioned



Photo No. 18—Cage wagon coming down World Bros. unloading runs at Preston, Minn., July 4, 1923. Note first flat car is a new style Mt. Vernon while the others appear to be of the 62 ft. semi-steel variety. Pfening Collection.

concerning the weather encountered or the business World Bros. was doing. The Oct. 13, 1923 *Billboard* did have this interesting item on the show. It read.

"Fred Buchanan is said to have made plenty of money with the World Bros. Circus. The big sheet stand shows the heads of the five 'World Bros.'. At a glance one gets the impression of a faint likeness of two of them, John Ringling and Fred Warrell."

It took Al F. Wheeler, well known circus personality, and former circus owner to provide the most colorful report of World Bros. that appeared in the *Billboard*. Wheeler's account came in the Oct. 20, 1923 issue under heading, "Al F. Wheeler Visits World Bros. Circus." The piece went on to say that Wheeler had the pleasure of visiting the show at Kennett, Mo., October 9, and says that Buchanan has a swift moving, well-managed, and pleasing show. The train arrived in town at 5:30 a.m. and with a half-mile haul on a sandy road, a bad lot to get on to and in which every wagon had to be hook roped, the entire outfit was on the lot, the extensive spread of canvas all up, and the doors could have opened at 9:30 a.m. The parade which was on the streets at precisely the advertised hour is a very pretentious affair and every horse and animal with the show is as fat as a seal. Wheeler continued, "The big show program which contains many very novel and pleasing features, is given in three rings and an arena and is put over with a snap and go that makes them like it. Although they had a carnival company, a dramatic show, and a negro minstrel as opposition on this date, every seat in the big tent was filled at the matinee and at night many were compelled to stand. No grift of any kind is carried and no cooch, in fact the show is as clean as a Sunday school picnic.

Altogether, Mr. Buchanan is to be complimented on the wonderful organization he has."

For sure World Bros. needed more compliments of this nature during the 1923 season. Needless to say Wheeler's report contrasts considerably with earlier ones. No doubt Wheeler's glowing account of Buchanan's "Sunday School Picnic" show caused many a circusman to grin when he read it. Strangely enough the *Billboard* ran another highly complimentary report on the World Bros. visit to Kennett, Mo., which was published in the Nov. 17, 1923 issue. It read,

"Commends World Bros. Circus. Kennett, Mo. Nov. 9—The visit of World Bros. Circus to this city this year drew favorable comment from the newspapers of the town. The personnel of the organization was declared to be high-class and special praise was given to the manager for his courtesy and his ability to make good on his promises. The papers said that the town would welcome the return of the circus next year."

An item appearing in the *Billboard* near the end of the season said that the Davenport Riding Act of four people had changed the jockey act, their second number, from the two rings to a center ring erected especially in front of the steel arena and are putting on a comedy riding act that is making a big hit. The feature is the comedy riding and acrobatic clowning of Freddie Freeman.

The final weeks of the season saw World Bros. in the general area of Arkansas and Missouri with a single date played in Oklahoma at Sallisaw on October 22. The last stand came at New Madrid, Missouri on November 3. Earlier published reports had it that the train would depart from New Madrid to Des Moines over the Cotton Belt and Wabash railroads and then on to the Granger quarters, but instead the show went into winterquarters at the William P. Hall farm in Lancaster, Mo.

Why the show went to Hall's place rather than return to Granger is not known to the author. The late Ben



Photo No. 17—World Bros. baggage wagon pulled by 6 horse hitch on lot at Preston, Minn., July 4, 1923. Joe Bradbury Collection.

Kubly, who was with the show at the time, also didn't know the reason. His guess was that Buchanan felt the Hall shops were better equipped to re-work and repaint the equipment than his own in Granger. I feel that perhaps baggage stock, animals, and possibly equipment were also involved. If reports were true, Buchanan had finished a very successful season financially and wanted to make improvements for 1924 with equipment and animals that Hall could provide. In any event this is just another incident which adds to the mystery, the enigma, of Fred Buchanan.

The Dec. 8, 1923 *Billboard* carried an advertisement that World Bros. Circus wanted clowns for the 1924 season, with cookhouse and accommodations promised to be the best. Especially needed were three midgets. Those interested were advised to contact Kenneth R. Waite in Kansas City. The trade publications now become silent on the activities of Fred Buchanan and his World Bros. Circus until after the first of the new year.

Photo No. 22—This photo was taken of the lady on the elephant ready for spec, but the interesting part is the stake driver mounted on a cage in the background. Pfening Collection.



Thirty Nine Years of Trouping With Charles and Winnie Sweeney

By John Daniel Draper

Over the years the rosters of circuses might contain the names of persons who held significant positions and worked with many well known performers, but did not themselves attain stardom. Two such persons were Charles Henry Sweeney and his wife, Winnie.

Sweeney joined the Wallace Show in 1884, the year of its founding, when Al G. Field was the equestrian director. He served as clown and later as equestrian director on that show for over two decades until the formation of The Carl Hagenbeck & Great Wallace Shows Combined in 1907. He then became the first equestrian director of that newly formed circus.

Concurrent with his long association with B.E. Wallace and The Great Wallace Show, he at one time or another also engaged in minstrel show work with both Al G. Field and P.G. Lowery. Lowery was the side show bandleader on The Great Wallace Show in 1905.

As equestrian director in 1895 Sweeney had under his direction a flying perch and breakaway ladder performer, Andrew Downie, who also did the "original clown spade dance". It was this same Downie who gave Sweeney his last circus position, that of equestrian director of the Walter L. Main Circus in 1922 and 1923.

In 1901 one of the ticket sellers on The Great Wallace Show was Jerry Mugivan. Sweeney later served on Mugivan's show, Howe's Great London, as equestrian director in 1920 and as Superintendent of Wardrobe in 1921.

In 1884 B.E. Wallace, a livery stable operator of Peru, Indiana, went into the circus business with James Anderson, former associate of the Sells brothers, opening at Peru on April 26. In that same year the Ringling brothers on May 19 initially opened their show at Baraboo, Wisconsin. Al G. Field, a circus clown who had been on Anderson & Co. Show in 1879, was engaged as equestrian manager. Charles Sweeney appeared in the concert of that original Wallace & Co.'s Great World's Menagerie, International Circus, Museum, Alliance of Novelties and Mardi Gras Street Carnival. He and McCluen performed a musical act. Other members of the concert were the Whitney brothers, clog dancers and Irish comedians; Jennie Helene, skipping-rope dancer; Gussie De Van, serio comic; O'Brien children; Little

WALLACE & CO.'S OFFICIAL CIRCUS PROGRAM.

Program of Performances.

SUBJECT TO ALTERATIONS.

OPERATIC SELECTIONS AND GRAND OVERTURE BY THE ORCHESTRA, under the Leadership of PROF. WM. GOETZE.

GRAND TOURNAMENT, by the Company.

COMIC BURLESQUE RIDING.
By the large **TRAINED MONKEY SULLIVAN.**

M'LE NATEOLINE,
The Wonderful East India Snake Charmer.

COMIC SONG, **MR. CHAS. SWEENEY.**
The Flying Sailor, **MR. JOE SANDERS.**

GRAND LEAHING TOURNAMENT,
By the Company, led by the Champion, H. WALTON.

THE HUMAN SERPENT, MASTER FRANK SWEENEY.
In some of the most startling Contortions Act.

PRINCIPAL BAREBACK EQUESTRIAN ACT.
MR. CHARLES EWERS.
Clown, CHAS. SWEENEY. Ring Master, J. B. SANDERS.

TRIPLE HORIZONTAL BARS,
Dunbar, Vernon and Pirrung. Clown, Ed. Neary.

M'LE MINNETTE,
The Lady with the Jaw of Iron and Teeth of Steel. The Female Sampson, in Her Wonderful Performances.

BEAUTIFUL EQUESTRIAN ACT,
MISS CLEO HERNANDEZ. Clown, ED. NEARY.

AMERICA'S GREATEST ACROBATS,
THE FOUR WALTONS—Hiram, Dave,
Reno and Master John.

BOUNDING JOCKEY, MR. CHARLES EWERS.
Accomplishing the Most Difficult Feats known to the Equestrian Profession, in which he has no equal.

Dancing Barrel and Table, MR. FRANK PIRRUNG.

THE WORLD'S CHAMPION AERIAL ARTISTS,
DUNBAR & VERNON,
Introducing their Wonderful Aerial Somersaults, and MR. VERNON'S Terrific Leap for Life.

MR. CHARLES EWERS,
America's Pride, will ride and drive Four Magnificent Thoroughbred Horses.

Japanese Tight Wire and Slide for Life.
MR. GEO. WINFRED.

"GROUND AND LOFTY TUMBLING,
By the Company. Principal, DAVE WALTON.

THE WONDERFUL PERFORMING MULES,
Five in number, Trained and Performed by Mr. Charles Ewers.

WAXEY,
The Best Trained Trick Mule in the World.

DON'T FAIL TO SEE THE GRAND CONCERT
Which will be given in this Tent immediately after the close of the Circus Performance.

Tot, fire king and the Borchers, mentalists.

Charlie Sweeney was born at New Hope, Pennsylvania on February 4,

This 1887 program for the Wallace & Co. Circus lists a comic song by Mr. Charles Sweeney. Mr. Sweeney had been with Benjamin Wallace for three years in 1887. The inside of the program, printed on pink newspaper stock contains the words to a number of popular songs of the day. All illustrations are from the Pfening collection.

1857. He came with Wallace after reported service on L.B. Lent Circus, John H. Murray Circus and Davis' Great Western Circus of New Berlin, Pennsylvania. On the latter show he had served in all capacities from equestrian director to announcer, bandsman and clown.

Sweeney was to stay with Ben Wallace for some 25 years as Jack of all professions—acrobat, clown, equestrian director, musician and rider, who could turn flip flops. His career through these years was synonymous with the history of The Great Wallace Shows and later with Hagenbeck-Wallace Circus.

Equestrian features were quite strong on the Wallace Show of 1884. There were Mme. Wambold (nee Lottie Aymar), principal bareback and four horse rider as well as tight rope performer; Mlle. Gussi Lowande, principal equestrienne; Tilda Field, menage; Marcus Leon, bareback principal rider; Dan Leon, Indian hurdle and four horse rider; James Kincade, somersault pad act and bounding jockey. The show carried 185 horses and mules, 26 baggage wagons, 7 passenger wagons, 4 tableau, ticket and band wagons, 18 cages. Routing took it into Michigan, Ohio, Kentucky and Tennessee. It closed at Huntington, W.Va. on October 25.

In 1885 the Show went by steamer from near Pittsburgh, Pa. all the way to New Orleans and was shipped back by rail. By 1886 it was on rails with 15 cars. From a Prairie de Sac, Wisconsin newspaper account of August 20, 1886 we get a little of the flavor of this organization which Charlie Sweeney was to participate in for so long. "A villain who hasn't sufficient soul to respect the rights of innocent and inexperienced childhood, is mean enough to rob his grandmother's grave or steal a doughnut from a starving blind girl, such men sell tickets for Wallace & Co. Some of them, mildly speaking, are gamblers and pick pockets of the first magnitude and should be dealt with as such. Notwithstanding all of the above bad

features, it is only just to say the street parade was good; the horses the finest ever shown here; the menagerie is better than the average; the museum a gambling hall and the ring performance very creditable, but take it all around, it will be a sorry day for every city that catches them."

This impression is somewhat different from that which the Show promoted in this little poem entitled "At the Wallace Circus".

"He'd never been to the circus & so we thought we'd go,

And take him to Mr. Wallace's 'Highest Class Show'."

And he was so delighted he could only stand & stare

At the camels, lions, tigers and the great white polar bear;

But when he saw the elephant, still wider grew his eyes,

And he gazed at it in wonder, amazement and surprise;

Then whispered in the tone of one astonished in his mind

"Mamma, why see, his front tail is bigger than his hind."

The 1887 Route Book listed Charles H. Sweeney as a clown on the big show as well as a trombone player in the second band and manager of the concert. His first wife, Allie, was one of the ladies in the grand entree and was also a costumer in the Wardrobe Department. In that year the Route Book of Wallace & Co.'s International Railroad Circus, One Big Ring, Menagerie & Museum was authored by Wm. F. Goetze, bandleader and future minstrel associate of Sweeney.

By 1887 Al G. Field had organized his minstrels. Sweeney joined at Johnstown, Pa. on November 7, but he was soon seriously ill with pneumonia, probably brought on by the very wet weather. In December he resigned his position as stage manager, but an announcement was soon forthcoming that he would be able to rejoin the company.

This minstrel show regularly featured a parade. The story is told that at Athens, Ohio the minstrel band stopped to give a concert near the courthouse. An over zealous deputy sheriff arrested Louis Kerr, the leader, claiming he was disturbing the court. Mr. Field and Mr. Kerr were later found innocent of the charges. The Al G. Field Minstrels were to continue for a number of years into the 20th century and eventually carried complete stage settings and scenery on the Show's own railroad cars.

After 39 weeks the winter minstrel season of 1887-88 closed at Columbus, Ohio on April 4 and Mgr. Field signed a contract to act as general agent and advance man for Wallace & Co.'s Circus during the 1888 tenting season. Sweeney had signed on January 21, 1888 to clown on the circus for the ensuing season. On the Wallace Show

A rare herald for the 1893 Cook & Whitby Colossal English Circus. Wallace used this title in 1891, 92, and 93 and 94.

he had already been presenting a clown song that had gained national publicity. The April 28, 1888 N.Y. *Clipper* ran an ad by T.B. Kelley of Jersey City, N.J. concerning the sale for 25 cents of the best song of its kind now on the boards. It was copyrighted by Kelley and was "sung with great success by the famous clown Sweeney, of Wallace & Co.'s Circus, who is scoring a tremendous success with it".

DON'T DO THIS AND DON'T DO THAT

Of course you go to see your love.

Each Sunday night at eight;

And in the room with pa and ma

You chat till it is late;

The old folks say when off to bed,

Our clock's a little slow;

A roguish brother calls to you

As he upstairs does go.

Chorus:

Now don't do this and don't do that,

Or pa and ma will smell a rat;

So mind be careful what you're at,

Don't do this and don't do that.

The 1889 Wallace and Co.'s International Three Ring Circus & World's Menagerie opened at Peru on May 4 and featured, among other equestrians, William "Bud" Gorman, Charles Ewers and James Bell in their clever hurdle and jockey acts as well as Polly Lee, equestrienne. On August 3, Alvido, the Japanese juggler and necromancer and future minstrel associate of Sweeney, had closed with Wallace and was planning to join Leavitt's European Minstrels. Alvido rejoined Wallace & Anderson's Circus at Peru the following spring.

The 1890 Show travelled on 10 flats, 9 stock cars, 7 coaches with 2 advance and featured a 120 round plus 2-60's for a big top, a menagerie of a 70 round plus 4-30's and a side show of a 60 round plus 2-30's. Late in that season on November 22, an announcement was made that Alvido would start a minstrel enterprise for the season of 1891-92. The firm would be Sweeney, Alvido, Gorman & Goetze. The Company would be under the management of C.H. Sweeney and the intention was to make it one of the most complete of its kind. All the proprietors of the firm were members of Wallace & Co.

During the 1891 season, grift was increasing on the Great Wallace Shows and serious trouble erupted on May 26 at Mahoney City, Pa. Mob action against the Show resulted in over 50 shots fired by the canvassmen. Hand to hand conflict ensued with stakes used as clubs and the fight ceased only when the big top collapsed. The showmen ran to the railroad cars through a hail of stones from the townspeople. They held the town at bay with their Winchester rifles.

Less than two months later on July 15 Wallace and James Anderson dissolved their partnership and Wallace bought out his partner. His plans were to run the show himself and to improve it. Reputedly, the rift took place because Anderson strongly objected to Wallace's permission for grift to exist on the Show.

Meanwhile by May 30, 1891, the Sweeney, Alvido, Gorman & Goetze Model Minstrels were booked almost solid in first class houses for the winter of 1891-92. Several novelties had already been engaged and elaborate wardrobe and stage settings were being prepared in a new and unique style. By July the management had engaged Harry Shunk, Ed Cole, Joseph Dillon, James Whitney, Harris

& Murden, Lively & Howard and Demonio & Moncayo.

By October 31 of that year there was an addition to the Sweeney family, a ten pound son, James Ulric Sweeney. Just about two years later Allie Rigel Sweeney, his mother, died and was buried in Greenwood Cemetery at Quaker City, Ohio. At the present time her grave is unmarked.

By November 14th, after the regular circus season had closed, all members of the minstrel company had arrived for active rehearsals under the personal direction of Mgr. Sweeney. The band of 20 musicians with Prof. Worthington was a praiseworthy feature. The street corners were planned to be a source of much pleasure to the passing public.

An account dated December 19, 1891, after the minstrel company was on the road, stated that "our show is still climbing the hill of success—of late we are packing them to the doors. Our swift little Mgr. Sweeney is wide awake and watches every detail and though he labors like a beaver all day, his cheerful face and acute witicism at night adds no little to our entertaining programme".

The company toured New Jersey and "at Lambertville, boyhood home of Mgr. Sweeney, standing room was at a premium and when Mr. Sweeney had finished his balancing act, Col. Van Skyver arose from the audience and in behalf of the many friends of Mr. Sweeney made a presentation speech and presented him with a beautiful floral offering. Mr. Sweeney responded in graceful and feeling terms and when he ordered the performance to proceed the applause was deafening. Mr. Sweeney bowed and smiled, but his heart throbbed in remembrance of his boyhood days and a tiny tear from his moistened eyes found its way down his cheeks. Scores of friends rushed upon the stage to shake hands with him and at the same time wish him a happy and prosperous life."

As the minstrel season progressed, the performers perfected their style. Joe Dillon was doing the solo clog, dancing beautifully and his difficult heel and toe steps were loudly applauded. The burlesque boxing act was being done by Mr. Howard and Frank Todd. Demonio and Moncayo, the contortionists, were highly applauded. The brass band and street parade were much admired. The show travelled from New Jersey through the hard coal regions of Pennsylvania to a date at Hagerstown, Md. on January 7 and then south into Virginia and North Carolina by the end of January. At this point the southern tour was abandoned and the company swung westward through Tennessee and Kentucky into Ohio, Indiana and Illinois, where the season was fast drawing to a close on



This 1898 photo shows the all white train of the Great Wallace Shows, at this time the circus was moving on around 40 cars.

March 26 at Galesburg, the home of Mr. Alvido. This performer was continually introducing new juggling feats which seemed impossible and Mgr. Sweeney was making a hit with his song, "Nobody's Business".

The 22 week season finally closed on April 2. By June 11 the 1892-1893 season had already been booked nearly solid for the Sweeney, Alvido, Gorman & Goetze Model Minstrels.

Meanwhile, the Wallace Show had taken to the road for 1892. Much trouble had arisen along the route in 1891 due to grift and this show was now compelled to travel under the assumed title of "The Cook and Whitby Colossal English Circus, Museum and Menagerie Allied with America's Racing Association". This title was used through the 1894 season. Charles Sweeney was the equestrian director during these years and W.E. Goetze was the musical director.

In 1892 the performance was given in three rings and featured the Grand Spectacular Tournament. The Pageantry of the Caesars. Alvido did a juggling wire act and also a Jap juggling presentation. In another display Sweeney, Werntz and La-Mar clowning to the pony principal acts of Master Jack Leicher and Master Frank Gallagher. Likewise in display 6 the same clowns performed in Ring 2 to the lady principal act of Miss Rosina Venus and the juggling on horseback of Miss Rosa Lee. Expert riding was also done by Charles Ewers in his bounding jockey riding and his 4 horse act and by John Cleveland in his hurricane hurdle and 4 horse act. High school menage was presented by Miss Clark and Miss Lee. The Show was quite strong in equestrian feats. In addition to the ladies' and gentlemen's flat races and the Roman standing and chariot races, 6 displays of the 16

displays in the program featured some sort of riding.

On successive days, July 7 and 8, there were train wrecks at Richland Center, Wisconsin and McGregor, Iowa. The second accident was a most disastrous one as three stock cars were ditched resulting in the loss of 25 horses. The train that year consisted of 22 cars.

As the circus season drew to a close, plans went on actively for the opening of the Sweeney, Alvido and Goetze's Minstrels on November 7 at Quaker City, Ohio, the home of the Sweeneys. Goetze's Wallace Circus Band, in attractive uniforms, was with the minstrel show for the 1892-93 winter season. Sweeney secured the exclusive services of H.C. Shunk again as principal comedian.

The drapery and costumes for the first part of the show were made of heavy grosgrain silk, hand painted. The singing was excellent. Harry Shunk and Charlie Sweeney were greeted with a hearty reception at the opening. Lively and Howard closed the first part with a grotesque boxing contest. Alvido opened the olio. The "Colored Waiters" did a neat drill and clog. Harry Shunk did his monologue. Charlie Sweeney's pyramid act and Byers on his bounding rope made a lively finish of the specialties. The afterpiece, "Pastimes on the Levee", had been rewritten by Harry Shunk.

The minstrel route moved eastward from Ohio through Pennsylvania to New Jersey and then south to Hagerstown and Frederick, Maryland on December 29 and 30. In New Jersey a special car of Mgr. Sweeney's friends from Trenton met the company at Lambertville and after the performance the company enjoyed a banquet which nearly rivaled Belshazzar's feast.

In 1893 Cook & Whitby maintained the same high level of performance as well as the usual grift. At Martin's Ferry, Ohio a policeman by the name of

Murphy was shot by the ticket seller, W.M. Wilson and the show made a quick exit for East Liverpool. The victim died about a month later.

In addition to his duties as equestrian director, Sweeney was one of the four center ring clowns working with the pony principal acts and later in the performance with the hurricane hurdle riding of John Cleveland and Jennie Alward. Among the popular riding acts were jockey riding by William Demott, high school menage by Miss Louise DeMott, riding and driving of 4 horses by John Cleveland and William DeMott, ladies' flat racing by Sallie Hughes, Jennie Barrel, Mattie Robinson and Mabel Reed and a five horse tandem hurdle race presented by Mme Castroni with the horses—Glencoe, Sultan, Spitfire, Juno and Ladybird. There were 9 events in the hippodrome races which closed with a grand four horse Roman chariot race.

The 1894 season took the Show westward from Peru through Illinois, Iowa, Minnesota and then back to Michigan. It entered Canada at Sudbury, Ontario on June 18, passed on to Montreal, Quebec on July 31, then to St. Johns, New Brunswick on August 7 and finally back into the States at Fairfield, Maine on August 17. From there the route lead through New Hampshire, Massachusetts, Connecticut, Pennsylvania and Ohio to Benton Harbor, Michigan for the season's closing on October 6.

After the death of Allie in 1893, Charles Sweeney on April 15, 1895 married her sister, Miss Winifred Rigel, a native of Quaker City, Ohio. She was the daughter of Isaac and Charity Parlett Rigel. Winifred was born on April 25, 1873. Until the time of her death at Cambridge, Ohio on January 13, 1972 there was always a sparkle in her eye as she spoke of her old acquaintances with the circus and of her love for the hills of eastern Ohio. At age 83 she was quoted: "Those were thrilling years I spent with the circus but I am happy to say I can enjoy living today as much as I did yesterday, different though the settings are."

That first summer after Charlie and Winnie were married, they were both on the Great Wallace Show, he as equestrian director and clown and she as a tight wire performer. Charlie was busy teaching his new wife the wire act. She, in turn, had quickly accepted her little three and one half year old nephew, James, as her own son as she became the only mother that he was to know. Often he has told of the times during the winter seasons when his parents set up an aerial apparatus in the kitchen of the homestead in Quaker City and tried to get him interested in the circus. He resisted the temptation, however, and spent most of his life working for the railroad.



This highly carved animal den on the Wallace show in 1898 carried a zebra. It was most unusual for a circus to use such a fine cage for what would usually be lead stock.

It must have been a happy summer in 1895 for that young married couple as they first travelled eastward with the Circus from Peru into Virginia and North Carolina and then westward through Kentucky and Indiana to Iowa and Kansas and then on to Oregon and Washington via Colorado and finally in August reached California. They played San Francisco, population 500,000, for 9 days in September, including a parade through Chinatown. They went on to Los Angeles, population 85,000, for 2 days, the 25th and 26th, and then returned home through Arizona, Texas and Louisiana, closing at New Orleans on November 23.

The Show that year was under a 180 round with 4-50's and a menagerie top of an 80 round plus 5-40's. It carried 5 elephants, 20 cages, 5 camels, 2 yaks, 2 llamas, 4 ostriches, 1 sacred ox and 3 zebras. The principal riders were Lottie Aymar, Blanche Reed, Joe Leicher and Frank Gallagher.

Reno McCree, Sr. was a jockey rider, Sallie Hughes was the hurdle rider and Mabel Reed rode menage. In addition to his other duties, Charlie presented the trick horses, the \$10,000 Sultan and Glencoe in Ring 3. Earlier in the performance, Blanche Reed and Sallie Hughes had ridden these same horses in a high school menage number. In Display 7 Winnie did her tight wire evolutions while Rose Royer and Emma Dorr performed on slack wires. Andrew Downie did the original Clown spade dance and breakaway ladder act on the stage and later he returned with a startling performance on the flying perch. In the concert Sweeney and Royer did a negro knockabout number and Charlie was also judge of the hippodrome races.

In those days the riding was done with vigor and skill, almost with a touch of reckless abandon. On one occasion Stella Jerome lost her

balance in the tandem races over the hurdles and fell from the saddle. She was carried from the ring and was out of the show for a week. One afternoon in mid-season little Lottie Aymar dislocated her knee during the ring performance and was carried fainting from the ring. At Lynchburg, Va. Emma Dorr's horse fell in the afternoon races and threw her to the ground. As the horse circled the track riderless, he ran over Mac, the old farmer. Mac left the Show two weeks later. He had played the role of the old hayseed who annoyed the police every day in each town by getting his cart mixed up in the parade. He was also the rube who would never keep his seat during the performance and was the guy who would leave his red bandana at the band in the tournament.

A look at the route diary for that season's tour, which was one great 14,130 mile wedding trip for the Sweeneys, reveals many interesting experiences—moments of danger, of adventure and of relaxation—that would never have been anticipated by the general public. At Richmond, Virginia on June 3 the temperature was 105 in the shade. That night enroute to the runs for loading, the stringer wagon was struck by a C.&O. limited express train. The force of the blow tore the wagon from its 6 horse team and dashed it to splinters. The teamster, who died a month later, was thrown 50 feet into the air. Due to that accident and to the long 3 mile haul, the departure was delayed until 5 a.m.

At Lawrenceburg, Indiana on June 13 the elephant "Prince" went on a rampage, attacked "Diamond", another elephant and went after his trainer, Patsy Forepaugh. After quite a struggle, he was finally subdued, chained and given a whipping it was hoped he would never forget. He apparently did forget, however, because later in the season in Dales, Oregon "Prince" again went on a rampage, this time during the parade, and chased his trainer down the street.

There was Sunday relaxation at Creston, Iowa, a rest and feed stop on the way to Omaha. The baseball team

played the Creston nine and in 6 innings won by a score of 8 to 6. Andrew Downie played right field and Charlie played left field. On another day at La Grand, Oregon, a large party including Reno McCree, Stella Jerome and Charlie Sweeney drove 10 miles out into the country to Hot Lake to enjoy a sulfur bath. At Yreka, California Sweeney and Archie Royer took time out to go rabbit hunting.

Louisa, Missouri had to be bypassed because of a small pox epidemic. At Topeka, Kansas there was the case of mistaken identity where an excited country woman singled out William Rausson, the dining car manager, as a

This herald was used by the Great Wallace Shows during the 1895 season. The back side lists excursions from eight nearby cities.

• NO SWINDLING DEVICES TOLERATED. •

THE FOREMOST SHOW OF THE WORLD

WALLACE SHOWS

3 CIRCUS RINGS,
2 STAGES,
MUSEUM, MENAGERIE,
4 TRAINS OF CARS

2 MILE RACE TRACK
10 ACRES OF CANVAS
SEATING CAPACITY 20,000
1500 MEN AND HORSES
CAPITAL \$3,000,000.00

THE GREATEST, GRANDEST, MOST MARVELOUS ENTERTAINMENT ON THE FACE OF THE TERRRESTRIAL GLOBE

THE FOREMOST SHOW OF ALL THIS WORLD!
Menagerie, Museum, Circus, Hippodrome
AND
TRAINED ANIMAL EXPOSITION!
The Greatest of all Collections
OF THE
WORLD'S MARVELOUS WONDERS.

A GREAT AND HONEST SHOW
Also featuring other shows, constantly advertised
and in full view.

WE BRING TO YOUR VERY DOOR
THE FIRST HORSES OF ANY SHOW IN EAST
A MILLION DOLLAR MENAGERIE
THE MOST CELEBRATED EUROPEAN ARTISTS!
The Coolest Wagons ever Paraded!
THE PINNACLE COSTUMES EVER DESIGNED!
—Rare and Curious Old World Features—
THE MOST GENUINE GIGGLES OF THREE LARS!
THE ONLY SHOW THE GIFT AFFORDS TO MISS!
A Multitudinous All-Feature Show
THE GREATEST IN THE PROUD WORLD
EMPLOYING 1,500 MEN AND HORSES!
FOUR TRAINS! FIFTY CAGES!
CAPITAL \$3,000,000
OURA'S BIG JAPANESE TAHOUE!
MORAL, INSTRUCTIVE, ENTERTAINING.

HAY ALICE
ORIGINAL TRUPEE OF TUFTIN ARAB!
THE ONLY TRAINED SEALS!
THE ONLY ORCHESTRA OF LIVE GATS!
200 ACTS, ALL SENSATIONS-200!
COMFORTABLE SEATS FOR 20,000 PEOPLE!
PURE AND WHOLESALE AMUSEMENT!
OUR PARADE AND FREE EXHIBITIONS MAKE A
GOOD DAY SHOW

TAKE ADVANTAGE OF THE
CHEAP EXCURSION RATES
COME AND BRING THE CHILDREN FOR A ROYAL HOLIDAY.
For Further Information about Trains and Rates, Apply
to Your Local Ticket Agent.

• CLEAN, PURE, MORAL AND INSTRUCTIVE. •

pickpocket and had him arrested. Later the real culprit was caught and Rausson was released.

Two days later at Wichita, Kansas an unattended switch engine on the siding somehow got started and ran into the elephant car. The engine was derailed and the car had to be left behind to be repaired. The elephants caught up with the Show the following noon, having been brought on by a special engine. Sometime later at Walla Walla, Washington there was more trouble with the railroad. Due to the bad condition of the roadbed, four engines had to be used to move the train in three sections into town.

There was a real sense of adventure when the show came into Leadville, Colorado on July 15, just 4 days after a snowfall. The elevation was 10,500 feet above sea level and there was much nose bleeding. Next day enroute to Aspen the train crossed Hagerman's pass at 11,980 feet.

During these days frequent mention was made of the clown antics of Archie Royer, Mead Wertz and Charlie Sweeney as they kept the audiences in roars of laughter. In Phoenix, Arizona Andrew Downie took the place in the clowning of Sweeney, who was ill that day. On the run that night to Marocopa, the train missed a washout by one minute. Just after the caboose passed, the track and ties vanished completely.

On the second day at Portland, Winnie escaped serious injury when she slipped from the wire. At that stand the rolling globe and iron jaw ascension act of Mlle. La Tena (Mrs. Andrew Downie) was greeted with warm applause. Other acts were also receiving well deserved praise. Reno McCree and Blanche Reed presented an excellent carrying act at Chico, California and by the end of August, Benton and Sallie Hughes had introduced a fine 4 horse standing race over hurdles.

At Pendleton, Oregon, there was an Indian reservation just outside of town. All of the chiefs, squaws and papooses attended the afternoon show in a body. Eight days later at Roseburg, Oregon the tall grass in the side show tent caught fire and only heroic work saved the day. On the route eastward through El Paso, a real Chihuahua dog fever broke out as at least 50 genuine specimens were purchased from Mexicans about the town.

In 1896 Sweeney was well established as equestrian director. In addition he was still popular as a clown and would continue so through the 1900 season. At this time Winnie was billed only as "Queen of the high wire". The show was packing them in that year as it visited Ontario and Quebec and almost all of the United States except the Northeast in a grand 19,280 mile tour.

In the following year Sweeney had the added duties of director of the concert department as well as judge in the hippodrome department. His clowning with Wertz, Clark, Gillett & Petet was done to the riding of such greats as France Reed. He also presented the educated horses Sultan and Glencoe. In another part of the performance these horses were ridden in menage by Blanche Reed, wife of Reno McCree, and by Sallie Hughes, wife of the four horse chariot driver, Benton Hughes. Winnie was beginning her equestrian work, riding this year in menage with Sallie Hughes. In another display she did tight wire concluding with a tooth ascension, while the Nelson sisters were on double tight wires over the stage and Adele Nelson ascended and descended a steep incline on a rolling globe. Bernie Wallace, the lightning ticket agent, was a veritable blaze of glory when he was in action. Al Sweet was playing in the band directed by Prof. William F. Goetze.

The season of 1897 consisted of a 14,000 mile jaunt through 16 states on 24 railroads beginning at Peru on April 17th and concluding in New Orleans on December 26. The street parade on opening day featured the bloomer girls—Winnie, Blanche Reed, Stella Jerome, Sallie Hughes, Lilian Shafer and Jennie Bailey—who looked quite dashing on their handsome horses and attracted much favorable notice. As usual, many mishaps occurred during the season. At Perth Amboy, New Jersey on July 15 a freight train ran into the finest eight horse team on the Show and killed four horses and seriously injured two others. One of the horses had two feet cut off and, while he must have been suffering most intense pain, he managed to hobble over to the stock car where he belonged and tried to take his place in the car. Many strong men shed tears at the sight and all turned away when a policy officer shot him. At Roanoke, Virginia on August 30 the first blowdown of the season occurred as the matinee doors were opening. The menagerie top was cut to ribbons, but the big top remained in good shape and was up again for the night show, which was witnessed by the biggest house of the season.

On October 19 at Morganton, N.C. the lot was on the fairgrounds. A heavy rain had changed the surface into glue-like mud that seemed to be about six feet deep. At dawn the next morning half of the show was still on the lot. The last wagon was not pulled to the runs until midnight of October 20. Wagons had been pulled apart and king bolts had snapped like pipe stems under the terrible strain of 24 horses pulling on them all at once to get them free. Charlie Sweeney was out there, along with John Parcell, Superintendent of



Four cars of the Wallace show were destroyed in this wreck that struck the show on August 6, 1903 in Durand, Michigan.

canvas, and big George Barrett, directing the efforts and if they had not stuck by until the last wagon was on the train, the Show would have lost a second day. Later at Yorkville, S.C. great gloom really spread over the Show with the death of Prof. Goetze, the musical director, after three days illness of gastric fever. He had been a very close associate of Sweeney in the minstrel work.

The tour for 1898 took the Sweeneys to the west coast again. They showed in Oakland, California on October 13 and 14 and in San Francisco beginning on October 15 for seven days on the lot at Eighth and Market Streets.

In 1899 Charlie was still filling all of his former positions including clowning and performing with the educated horses, Sultan and Glencoe. Winnie was listed as a member of the Grand Corps of Ballet as well as principal rider, along with Blanche Reed and Adele Nelson. On July 8 at Moberly, Missouri, Blanche Reed and Winnie were mentioned in the papers as the two best lady riders ever seen in town. Their bareback riding was described as dashing and bewitching. Winnie also did high wire evolutions with tooth ascension to the dome of the canvas. During that season Bernie Wallace and Charles Sweeney were busy organizing the Big Sweeney and Alvido Model Minstrels, which were scheduled to take the road as soon as the circus season was over. In the planning nothing had been spared to insure success.

After two days on the road in 1900, Charlie had the Great Wallace performances operating as smoothly as if the Show had been on the road for a month. This result reflected his high degree of executive ability. He was an equestrian director who arranged the performance and saw that it went on with the dash and spirit that was essential to well regulate the show. Continuing as hippodrome director and judge, Charlie was also the official host for the show on the occasions of visiting dignitaries. Bernie Wallace, the lightning ticket seller, was back that year. Bernie could separate more people from their half dollars than any other living man. He had been with

Sweeney and Alvido's Minstrels, but when they were forced to quit the road because of a lack of patronage, Bernie came over to the circus just to brush up on his particular talent. Winnie, along with Blanche and Olga Reed, was a principal rider that season. She was also one of seven women riders in the hippodrome department and one of five members in the Corps of Ballet.

Prior to the opening of the 1901 season, Sweeney arrived in Peru, Indiana from his home in Quaker City, Ohio to direct the production of the Elks Minstrels, which was to take place in February. He was a proud member of the Elks Lodge and willed his jeweled pin to Lew Herrick, Quaker City eye doctor and druggist, who had worked a dog and pony act in his youth. Charlie's efforts guaranteed an attractive program and insured success both from the artistic and the financial standpoint.

After the minstrel show was over, he devoted his time and energy to the arrangement of the circus program which was planned to be stronger than ever with 21 displays and 12 events on the track. Even after all of the preparations, the Show opened under a pall of sadness. Elephant Charley had killed his keeper just 4 days before and had to be put to death. Misfortunes continued. Ben Wallace was absent from the show a good bit that year due to serious illness. Then, at Eau Claire, Wisconsin on June 28 lightning struck the menagerie top, killed Big Ella, the only bicycle riding pachyderm in the world, and stunned the entire collection of rare beasts. Later, at Americus, Georgia, a strolling evangelist tried to exact a pledge at his church for all to avoid the wicked circus. In spite of his attempt, nearly everybody in town attended the matinee.

By 1901, Winnie was devoting most of her time to principal riding. She and Blanche Reed received the plaudits of the crowds all along the route. Contrary to the general belief that

circus riders are born and not made and that they begin their careers as children, Winnie Rigel had never had anything to do with circus performing before her marriage to Charlie Sweeney. It was due to her love of animals, her extreme perseverance and his direction and coaching that she developed into a performer who could take her place in the ring of a large circus with some of the equestrian greats.

On the great Wallace Show in 1902 the riding acts of Blanche Reed, Winnie Sweeney, Alex Lowande and Orrin Hollis were particularly good and they made a decided hit. At the same time Charlie Sweeney, now affectionately known as Pop, was going about his ringmaster and equestrian director duties, duties that were not always free of danger. At Fort Wayne, Indiana he got into trouble with Harry Griggs, an equestrian. Griggs struck him twice on the head, sending him to the ground and partially stunning him. That evening Charlie was kicked by a horse and carried from the hippodrome track in a senseless condition. The wounds were dressed about midnight at a nearby drug store. Eventually he entirely recovered and was back at his post.

After the closing, the Sweeneys decided to remain in Peru for the winter and by the end of February they had signed with Wallace for the 1903 season. That year Winnie appeared in displays #7 and #17. In the first of these she did principal bareback riding with Blanche Reed, who appeared in the opposite end ring. In the latter display she was in one of the two artistic, graceful, double trotting acts. In one of the rings were Orrin Hollis and Blanche Reed, while in the other appeared Winnie Sweeney and Harry Lamkins. On the central stage were the Takezawas Japs in a posturing act.

Diaster struck hard on August 6 at Durand, Michigan with a serious train wreck which killed 28 persons and injured 121. Four cars were destroyed as well as one elephant and two camels. The accident occurred when the second section of the train ran into the rear of the first section. The air brakes failed to function, but the crash could have been avoided if engineer Charles M. Probst had watched his air gauge and if there had been adequate and proper hand brakes. Barely three weeks previous there had been another wreck at Shelbyville on July 16th which had killed two persons, injured 4, killed 4 horses and demolished 3 cars. After the Durand wreck, the first telegram of condolence was received from James A. Bailey. Since the performers were at the rear of the second section, none was hurt. The show lost two stands, resuming the route at Bay City.

At Hagerstown, Maryland on October 3, 1903, owing to the visit of President Roosevelt to that city, the Show reduced the price of admission to one half and over 12,000 people witnessed the performance. This number was more than half of the population of that city.

For the last three years of the Great Wallace Show, Winnie continued her principal riding, but was no longer paired with Blanche Reed. In 1904 Adele Penrose rode in the opposite ring. Charlie Sweeney had the program moving with snap and vigor. In the fall of that year a terrible tragedy was averted in the blowdown in Gulfport, Mississippi. The gasoline lights had just been lit and a fire could have resulted but for quick action.

The Reeds had known the Sweeneys for a number of years. Mabel Reed, writing later about her exploits on Great Wallace, stated that she was one of the very few women who rode a horse through the hoop of fire and that Charlie was one of the few who handled the fire for her.

In 1905 P.G. Lowery's Minstrels travelled with the show. Lowery had originally gone with B.E. Wallace in 1893. In 1894 he joined the Nashville Student Theatrical Show and remained with it until 1898. He was now back on the Wallace Show and was to stay with it and then with Hagenbeck-Wallace during the remaining years that the Sweeneys would be there. At the Circus World Museum there is a letterhead showing the portraits of Sweeney and Lowery. This letterhead is for the "17th Annual Tour of C.H. Sweeney's Original Nashville Students in Mighty Unison with P.G. Lowery's World's Famous Colored Concert Band: C.H. Sweeney, sole owner and manager and P.G. Lowery, world's challenging colored cornetist and band master; Employing the most expensive colored talent in the world." Continuing down the left side of the paper are the following statements: "Nashville Students are patronized by all. Our billing reputation and appearance fills the house. If such a thing is possible, all previous efforts surpassed this season. A pleasant and profitable amusement offering. Especially adapted for church entertainment." This letterhead carries a form date line for the first decade of the 1900's.

In 1906 Charlie Sweeney was in his 23rd season with Ben Wallace. By now the Show was on 40 cars, quite a large affair. The performance was running smoothly under his direction and the show was giving the best of satisfaction. It had always been noted for its fine performance, although the menagerie was not one of the strongest features. Of course, in many of the early years after blasts in newspapers described the grifters who accom-



Charles and Winnie Sweeney were with the Yankee Robinson Show during the 1911-12 and 13 seasons. Sweeney is shown in this 1911 photo. He is standing at the far left. Circus World Museum Collection.

panied the show. Performance-wise, the Show was living up to the bold claim painted in the shielded emblem on its baggage wagons, "The Highest Class Circus in the World".

The hippodrome races could sometimes add extra thrills to the ones that usually accompanied these exercises. On one occasion during the

This interesting one sheet lithograph was used by the Yankee Robinson Circus during the 1913 season. It was printed by the Erie Litho Co. Circus World Museum Collection.

racers, one of the chariots overturned and two drivers were thrown out. The horses continued their mad flight five times around the track and the audience was panic stricken. Attaches tried in vain to stop the impromptu race. Then someone rang the gong used as a signal to end the race and the horses stopped almost instantly. No one was injured.

In 1907 the Great Wallace Show combined with the short-lived Carl Hagenbeck Circus to form The Carl Hagenbeck and Great Wallace Shows Combined. Charlie Sweeney became the equestrian director of the new show. Also, during the season, he developed a popular animal act consisting of an elephant, a pony, a boarhound and a monkey. Winnie Sweeney and Lulu Davenport gave a beautiful exhibition of bareback





riding. Over in the vaudeville annex, P.G. Lowery presented his famous Nashville Students, 23 in number, headed by the lyric soprano, Miss Sally Lee.

The 1908 performance began with a kaleidoscopic panorama of regal magnificence completely filling the rings, the stages and the immense hippodrome course. What a Beau Brummell equestrian director Charles Sweeney then was and how well he thoroughly understood his business. At that time he was being proclaimed as the oldest equestrian director in the business. In one display Miss Winnie Sweeney and Miss Lulu Davenport were in Ring #1 doing bareback riding. Reuben Castang and his riding lions and leopards were in the arena. The Bedini Sisters were in Ring #3. Clowns were on both sides of the hippodrome track from one end to the other. Miss Sweeney wore a hand painted gown and Miss Davenport was in a green creation. The Bedini Sisters did a bareback act attired in long skirts which they draped over the backs of their horses. Castang brought his act to the Show direct from the New York Hippodrome where he had just finished 21 consecutive weeks. In the very next display there were Castang's elephants, Sweeney's elephant, pony, boarhound and monkey, Helliott's tiger that rode an elephant and Phillips' herd of elephants. Sweeney had his elephant ride a tricycle. Elephants in the other herds did the shaving trick, played the bass drums and participated in the sleigh bells band.

In 1909 Charlie Sweeney and Ben Wallace came to the parting of the ways. The Sweeneys had been in Peru during the winter. In fact, Charlie had had a close call there in January one Sunday when he was walking through the quarters. Near a den of leopards he came very near to being torn to pieces when one of the beasts reached out, caught him and dragged him towards the cage. It attempted to reach his face with the other claw. Only Sweeney's coolness saved him from being badly disfigured. He fought the animal off and succeeded in freeing himself without serious injury. The only damage was a badly torn coat. Originally re-engaged to be equestrian director, in April he had been replaced by Robert Stickney. Jerry Mugivan was then serving as manager of Hagenbeck-Wallace. A formal announcement was made in the *Billboard Magazine* to the effect that when the

The complete layout of the Yankee Robinson show is shown on a lot during the 1913 season.

new season would open at Peru, Hagenbeck-Wallace would be under the equestrian directorship of Robert Stickney since Charles H. Sweeney, old attache of the Wallace Show, had disappeared from the staff with the many changes inaugurated that season. It was further pointed out that Sweeney had helped to rig up the Wallace Show when it had amounted to but little. He had come to Peru with Jim Anderson in the days when Wallace's name did not carry weight in the tented world. He helped build the first wagon, played in the band, cut up as a clown, carried water for the elephants and in later years assumed direction of the performance. Sweeney and Col. Wallace were said to have differed in regard to money matters. Sweeney understood that he was to have extra money for working the little elephant on the stage in one display in the previous season and Wallace claimed that Sweeney was paid in full last fall. For a while it was felt that the difference might be patched up. However, it was not and the long association of these two pioneers was broken.

In spite of this break, the following season of 1910 found Charlie back with Hagenbeck-Wallace in his usual role as equestrian director with Charles Crooks as his assistant. In one tremen-

The Sweeney's were with the Howe's Great London Shows in 1921. The big show band is pictured on the Howes show bandwagon. This wagon was originally built for the Dode Fisk Circus by Moeller Bros. in Baraboo, Wis.



dous display, Miss Winnie and Miss Mary Bedini (really Rudy Rudynoff's sister Mary who was married to George Conners) exhibited the wonders of bareback riding, while in the iron cage an African lion and a leopard respectively rode horses and elephants, jumping from pedestals to the back of the moving animals, sometimes through burning hoops or over obstructions and hurdles with all the obedience and docility, seemingly, of trained dogs. This act was presented by Edward Saur. In the other ring, at the same time, Miss Rose Dockrill performed on the bareback of a swiftly moving horse.

In another display the Conners Family appeared. It consisted of Mary Bedini Conners and her husband George and Winnie Sweeney. They presented a riding act in which Mr. Conners carried the two ladies on the back of one or two horses. Later he would jump from the ground to the back of one horse and they followed him, one at a time, and then all three stood together, riding round and round and also did other feats not less remarkable.

Charles Crooks did a burlesque riding act on a swiftly running mule and Tom and Everett Hart, at the same time, did parody clown riding acts.

Near the end of the third week of the season, on May 13, the Sweeneys closed with Hagenbeck-Wallace and they then joined Robinson's Famous Circus. Just prior to the time of this change, Winnie had met with a serious accident during a performance. She had fallen to the ground from her horse and the animal had stepped on both her face and her chest. She was left in a hospital where the doctors felt she

would recover eventually but much time would be required.

By the time Robinson's Famous Circus had reached Illinois in the middle of August, Charles Sweeney had established himself as equestrian director by re-arranging the program to improve the performance. Winnie was also doing a nice riding act with the Show.

For the next three seasons through 1913 Charles and Winnie were with Fred Buchanan's Yankee Robinson Circus, which wintered at Granger, Iowa. Charlie was at his familiar role of equestrian director while Winnie was riding. In 1911 she did the principal act with such greats as Linda Jeal and Bessie and Fred Castello. She also rode menage with Bessie Davenport and Stick Davenport. The latter was then featured in his bounding act.

With the Yankee Robinson Show Charlie had a position of considerable responsibility for recruiting personnel. In a *Billboard* ad for December 7, 1912 appeared the following: Wanted for Yankee Robinson Circus & Texas Bill's Wild West—Big Show Artists—Contact either Fred Buchanan, Granger, Iowa or Charles Sweeney, Quaker City, Ohio.

Very interestingly, although Sweeney was with Yankee Robinson in both 1912 and 1913, for part of the winter season of 1912-1913 he must have returned to his old home at Peru and worked at Wallace's quarters. A *Billboard* entry for January 4, 1913 stated that Charles Pop Sweeney, the past year with Yankee Robinson, had 12 (sewing) machines running full time getting new wardrobes ready for the coming season at the Peru quarters.

Yankee Robinson's route for 1913 carried the Show into Canada and the upper Midwest and the far West. On the return circuit at Winona, Minnesota Charlie celebrated his 54th tented season as the oldest equestrian director in the world. Very soon after that, Charlie, Winnie and Walter Goodenough left the Yankee Robinson Shows at Clarinda, Iowa and returned to Peru. Fred Castello, former assistant to Charlie, took over as the equestrian director for the remainder of the season. Walter Goodenough spent the winter with Pop Sweeney at his home at Peru and signed with Howe's Great London to do clowning and the mule hurdle act for the 1914 season.

Except for two unconfirmed references, the next time the Sweeneys were found on the road was in 1920 with Howe's Great London Shows. They were also there in 1921 and then in 1922 and 1923 they finished their trouping careers with Andrew Downie's Walter L. Main Circus.

In all of these years, except for 1921, Charlie served as equestrian director,



This 24 sheet billboard advertised May Wirth and the Main show during the 1923 season.

In 1921 he was in charge of wardrobe. In all of these last four years Winnie did riding in the performance.

In the 1920 program Winnie rode in a bareback act in Ring #2 while Rose Walleth (Mrs. W.F. Walleth) appeared in a similar performance in Ring #1. In another display Winnie rode with Mr. Jack Cousins in Ring #2 while Mr. & Mrs. W.F. Walleth appeared in Ring #1. At the end of the season Pop Sweeney remained at quarters at West Baden, Indiana to break several new riding acts while a number of the performers scattered to their respective homes.

For the next season Winnie and Rose were again principal equestriennes

The Sweeney's finished their circus careers with the Andrew Downie Walter L. Main Circus in 1923. May Wirth was a feature of the Main show that year. Miss Wirth is shown on the horse at the right.

while Charlie was in charge of the wardrobe. He was also riding master as well as a participant in the high school act. In addition he directed the living statuary act. Frank B. Miller was the equestrian director that year.

In 1922 it had come full circle with Andrew Downie, his wife and the Sweeneys from 1895 on the Great Wallace Show. What memories they must have relived that year on Walter L. Main. Rose Walleth and Winnie were again riding principal acts as during the past two years. Also, Charlie and Winnie rode menage in a group of 16 equestrians which included among others Ray Thompson, Max Sable and the Walleths. The Show completed a 6600 mile tour during that season.

Celebrating his birthday on the following February 4th at quarters in Havre de Grace, Maryland, Charlie exacted a promise that his age would not be divulged, but he did pass out the information that it was also the 58th anniversary of his entrance into the circus business. Even then Charlie



was getting the program in shape for the 1923 season and he was just as lively as ever. Also, he had not forgotten his old minstrel days. He was planning to "end" for the Havre de Grace firemen in their annual minstrel show held the last of that month.

For the 1923 season Downie featured the famous Wirth Family for the second time. The family had previously been on his show in 1921 when Ray O'Wesney was equestrian director. Among other noted performers in 1923 were Clara, Alfredo and Lalo Codona and the famous Lloyd Family of riders. There were 24 numbers in the big show. In one display Miss Winnie rode in one ring, Phil Wirth did his principal act in the center ring and Wilbur Wirth went over big with his riding in the other ring. In another act Don Darraugh, Winnie Sweeney and Miss Aldrich put their three menage horses through their paces to good returns. Then came the big feature, the performance by the Wirth Family. Charlie was the real oldtimer of the show. He had the big show moving rapidly and with precision as every act had a snap in it and the whole was two hours of real enjoyment.

Towards the end of this season in September came the announcement of the final retirement of these two wonderful folks. He again accepted his old position as custodian of the Elk Home at Peru, where Mrs. Sweeney's cooking had been missed ever since Charlie Sweeney returned to the road in 1920. For three years he served at the Elk Club and then he became caretaker of the Mississinews Country Club, where he died suddenly of heart disease in the clubhouse on March 9, 1932. He was buried at Quaker City, Ohio with full Masonic honors.

For several years Winnie continued to manage the Country Club during the



Winnie Sweeney is pictured here on the Howes Great London Show in 1921.

summer months. She then moved to her foster son's farm to live with James and his family near Birmingham, Ohio. Around 1966 James' family and Winnie moved into Cambridge, Ohio, where she resided until the time of her death at age 98 on January 13, 1972.

In cryptic obituary fashion the rest might be stated in a very matter of fact way, that is, that she was a charter

member of the Quaker City Chapter 177, Order of Eastern Star, that she left one grandson and four great grand children and that the funeral service was held at Bundy-Law Funeral Home, Cambridge with burial in Friends Cemetery at Quaker City.

Actually, much more fitting for Winnie Sweeney would be these paraphrased remarks that she made not long before her death: "Those were thrilling years I spent with the circus. The famed iron jaw slide from the top of the tent took one year to learn. Horses knew me well and they would follow me around the circus lot. We were the first women performers to appear in bloomers in parades and at performances. Of course they caused a lot of neck cranning, buzzing and the like. Makeup we called paint. It was only used by showpeople in those days. I remember I was late one night getting into street clothes and didn't stop to remove my makeup. As I climbed on the street car for the trip to the train I met Bill Merrick, the bandmaster, who asked, 'What are you trying to do, let people know you are with the circus?'"

"However, with all of those memories, I am happy to say that I can enjoy living today as much as I did yesterday, different though the settings are."

Bibliography

Route Books for the Great Wallace Circus for 1893, 1895, 1896, 1897, 1899, 1900, 1902, 1904.
Route Books for Howe's Great London Circus for 1920 and 1921
Route Books for Walter L. Main's Circus for 1922 and 1923
Issues of the *New York Clipper* and *Billboard Magazine* for the years involved.

NEW WAGON AT THE RINGLING MUSEUM

Joe McKennon, Curatorial Consultant of the Ringling Museum of the Circus, Sarasota, Florida, and four master wood carvers have re-created the Ringling Bros. "Griffin" tableau wagon. Working from photos and a single carving of an original griffin, McKennon used the proportions of the carving to make working drawings from which the wagon was constructed. Following 2,500 hours of work the completed wagon went on display at the Museum in August 1979.

The original wagon was built in 1893 as one of a group of 15 cages by the Moeller Brothers Wagon Company of Baraboo, Wisconsin. In October 1892 the Ringling Bros. Circus train was involved in a wreck in Centralia, Missouri, and at least six cages were demolished. The new replacement cages of 1893 were tableau dens.

Cage No. 37, the "Griffin" wagon was used by the Ringling show through the 1917 season, but was left in Baraboo in the spring of 1918. In 1925 Floyd King purchased three of the 1893 cages, numbers 37, 49 and 51, and these were used on the 10 car Walter L. Main Circus that year. In 1929 Cage No. 37 was on the Gentry Bros. Circus when the Donaldson Lithographing Co. foreclosed on the show and sent the equipment to West Baden, Indiana. The cage remained in West Baden through the 1930s and then turned up mounted on a straight truck on the Hunt Bros. Circus in the early 1940s. It was used on the Hunt show as late as 1949. The original "Griffin" carving that came to the Ringling Museum somehow found its way from the Hunt winter quarters in New Jersey to Sarasota. For additional information on the Ringling 1893 cages see an article by Richard Conover and Stuart Thayer that appeared in the May-June 1969 *BANDWAGON*.



CIRCUS HISTORY:

By JAMES STEGALL

NARRATIVE AND NUMBERS

The information we have on the circus approaches the encyclopedic. If we were to collect no more primary data, the material now available is enough to keep the writers busy for years. At present, most of the historical articles are narratives, chronicling show after show, season after season, providing interesting information in qualitative form.

Tom Parkinson has written (1) that we have begun the effort to present the information we have in a quantitative as well as qualitative manner. What we would accomplish by turning to quantitative studies would be to more clearly establish or refute much of what we now have to accept as myth, legend or lore. Using numbers to support conclusions in circus history has heretofore been done on a limited basis. Fred Pfening III's use of a chart compiled by Truzzi from Chindahl's data is an example (2). Our purpose is to introduce a more rigorous use of numbers and provide very elemental examples of how quantitative material can be used.

We know that the circus, as an institution, has changed (3). However, a basic trait that seems to have survived is its short-term effect on the area where it appears. We term the circus' effect on the town "spatial impact," by which we mean the adjustments necessary to host it. A normally vacant lot becomes the circus lot, traffic and parking are affected, supplies are bought from local merchants, the population is temporarily enlarged, and so on. Of course, the scale of this spatial impact differs with the size of the circus, the size of the town and the length of the stand. One of the conditions that seems to have preserved the tented circus is the change resulting from population growth. By choosing a defined geographic area and chronicling the circuses which played it over a period of years we can draw some quantitative conclusions that should embellish what we already know about circus operation.

The Method. The choices among defined areas or regions are numerous. For this study the eight contiguous counties in Central Maryland and the city of Baltimore (Figure 1) were chosen because of the writer's familiarity and the accessibility of data. The population figures are from the U.S. Census reports. In order to restrict the project to the twentieth century and to use a limited, but yet not biased sample, the dates and places at

which circuses appeared in eight year intervals between 1901 and 1973 were used. Circus routes were collected from *The Billboard*, *Amusement Business*, route sheets and local newspapers. Since the method required emphasis on the use of numbers the sample was made as inclusive as possible by recording all the routes that could be found for each of the selected years.

Figure 1 is the working map for 1917; one map was prepared for each of the ten seasons under study. Each circle is a city where a circus appeared that year. Each dotted or dashed line represents one circus moving into and out of the eight-county area. The name of the show appears where it enters the area, the arrowhead indicates its direction of exit. The distance between stands, including the one prior to entering the study area and the one immediately following exit, were recorded in kilometres.

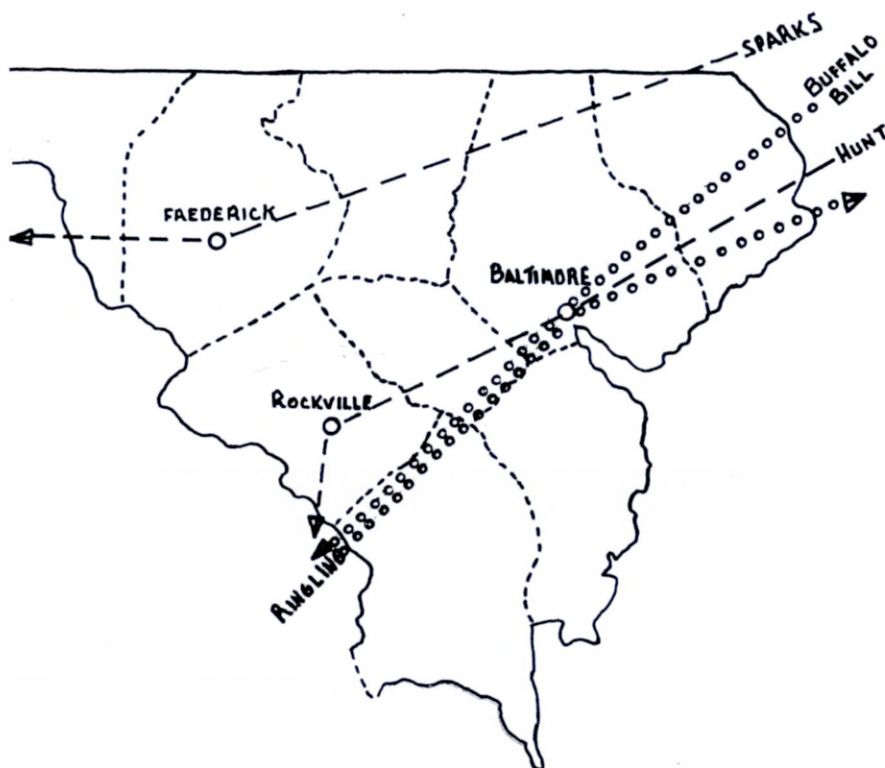
The circuses were also identified as to size on the map. Those with less than 100 employees, such as Hunt Brothers, Kay Brothers and Circus Kirk, had

their routes marked by dashed lines. Those with 100 to 500 employees, such as Wallace Brothers, Andrew Downie and Beatty-Cole, had a solid line. Those with over 500 employees (Ringling Brothers, Buffalo Bill) had a dotted route line.

Number of Circuses. A more descriptive and qualitative study would have included the routes of Howes' Great London of 1909 and Sparks in 1905 as they toured Central Maryland. However, the persistence of individual circuses was not essential to this study. Different equipment and personnel could grace the same title in two seasons; a different title could appear on the same circus in two seasons. Because of these possibilities only the total number of circuses and their sizes were analyzed.

One need not list the new forms of public entertainment that competed with the circus during the study period, 1901 to 1973. Because of this competition it was assumed that though the population of the study area increased the number of circuses would not. Using table 1 we can see that the population was nearly four times (3.70) greater in 1970 than it was in

Figure 1, 1917 Working Map



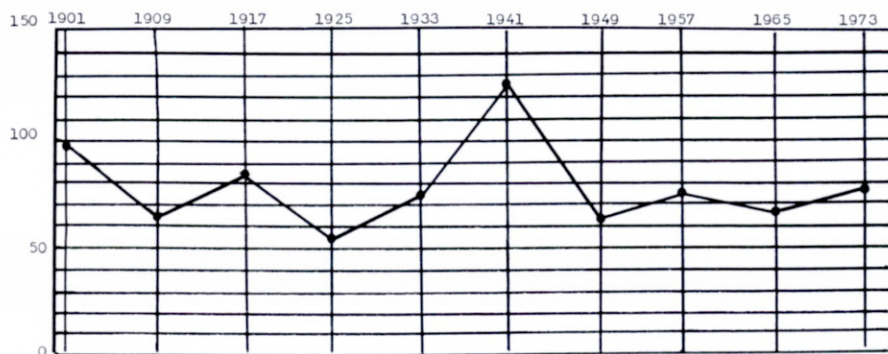


Figure 2. Average kilometres per move. (all shows)

1900. The number of circuses, on the other hand, remained somewhat constant. Chindahl hinted that population increases were and will be factors in the survival of overland tenting shows (4). With this in mind we can state that if the population of the study area had not increased then the number of circuses playing there would have decreased. In other words, because of competition, it took a four-fold population increase to support near the same number of circuses in 1970 that it did in 1900.

By 1957 there were no large outdoor tenters in the study area. Indoor arenas were being used by the large annual visitor, Ringling Brothers and Barnum & Bailey. The number of medium-sized shows increased in the same period. One reason for this must be the changing population pattern. At the beginning of the century the towns were either small or large. The lack of medium-sized towns meant few visits by medium-sized circuses since they couldn't compete with small shows in small towns nor with big shows in big towns. What medium-sized shows existed seem to have avoided the study area. In the later years the medium-sized circuses were attracted to new urban places that were too small for big shows and too sophisticated to accept the small ones. The consistency of the small shows in both the early and late years indicates that there were and still are small towns and isolated rural clusters in the area.

Frequency and Duration. The frequency with which towns were visited and the duration of stands may well be explained in terms of local economic conditions as well as those of nearby areas. If conditions were better elsewhere fewer dates would occur in Central Maryland. The converse was, of course, also true. Notwithstanding such explanations, our analysis was more concerned with the trends linked to urban population growth.

An increase in the number of circus dates and in the number of towns playing host to circuses is noted beginning after 1957. This indicates that small and medium-sized shows were being attracted by the population

growth in the area. By this time, of course, there was only one large circus left. Before 1957 large shows played long stands, but not many of them—Baltimore being the only place in the study area they could appear. If this paper was concerned with indoor circus dates we do not doubt that the same numbers would operate even today.

Travel Distances. Improvements in transportation, first in railroading, later in highways, allowed circuses to travel greater distances between stands and to visit more places. Joseph Bradbury has noted the effect of such mobility on medium-sized shows (5). As we stated, population growth affected circus routing. It should follow then that the distance between stands should decrease and thus the number of stands increase as population increase as population increases. To prove this we present Figure 2, which shows the average distance between stands during the study period, and Figure 3 which shows the average number of moves by year in the area. The distances in Figure 2 include those from the immediate preceding and following stands outside the study area. The most stable trend for average number of kilometers per move for all shows was from 1959 through 1973. This holds true even with the earlier period of improved transportation. The upward trend in Figure 3 of the number of stands since 1957 supports the premise that population growth is responsible for increased circus activity. As population increased around the urban centers and the newly-urbanized places welcomed family-type entertainment distances between moves became stabilized, a sort of automatic route through the area came into being. If it were known what roads were used and what the exact mileage was between lots it is possible that this trend would be even more dramatically apparent. Whether such information can ever be gathered remains to be seen. The problems of linkage analysis (i.e., how the circus

moved through a given area) have been noted in studies by Stuart Thayer and others (6).

Selecting Stands. The discussion, thus far, has focused on the manipulation and analysis of quantitative data (numbers) based solely on circus route information. We will now attempt to link more specific patterns to population change.

Obviously, the circuses were selective as to where they performed. All possible places were not played each year and no place was visited every year. Since the shows toured the entire country only a selected number of stands could occur in Central Maryland. Factors for the showmen to consider no doubt included permits, taxes, availability of sponsors and competition, both with other circuses and with other forms of amusement. However, it would seem that the basic factor had to be that there was sufficient population from which to draw an audience. Previous experience in the area was also an influence upon the decision. There must have been places of sufficient population where the "draw" was traditionally low; such places would be avoided. Thus, the circus either played new places or played outside the study area.

Thirty-two towns in Central Maryland were identified as having one or more circus dates during the years 1901-1973. The large circuses played only in Baltimore and, except for three years, only RBBB played Baltimore. Smaller shows, as we said before, played only smaller places. The medium-sized shows increased in number after 1941 and played the towns that were increasing in population. These medium-sized shows were establishing routes into the new "urban frontier" that boomed after World War II. For example, two circuses played Columbia and three played Rockville in 1973; in 1960 Columbia didn't exist and Rockville had but 2,000 persons. This new urban frontier might well be an extension or modification of the new territory circuses traditionally depended upon for expansion, as noted by Fred Pfening, III (2). As a result of new urban places to visit the whole of Central Maryland then became popular with the circus, whereas their visits had, in population terms, previously declined.

An interesting fact appears in the working map for 1973 (not shown) in which four small circuses played towns with populations that indicated they were medium-sized circus territory (Silver Spring, Rockville, Columbia and Odenton—all with populations over 5,000). The only explanation we can offer for this, without close investigation of the period 1965-1973, is that there were not

enough visits by medium-sized circuses to meet demand.

Conclusions. As stated, this study was intended to be an introduction into the ways numbers can be used in our research. Since it was limited to very elementary examples the findings are not necessarily complete nor conclusive. However, several general statements about the method and the findings are suggested.

The study focused on a "slice," only a part of the circulatory movement of the circus, to show patterns of change in both time and space. These changing patterns were explained by population growth. In recent years the spatial impact of tented shows (i.e., the length of their stands) has decreased in Central Maryland while their frequency (number of stands) has increased. With modern transportation systems and suburban growth the small and medium-sized shows have been able to play more extensively, cross-country as well as in specified areas. Even with more extensive, national routes the circuses have appeared more often, in recent years, in Central Maryland than they did before World War II. That there is demand for circus performances seems inherent in the facts that the number of medium-sized shows has increased as have the small show dates in towns usually considered too large for them.

We realize that such possibilities as "stop-overs" has not entered our research. When medium-sized shows played small towns or small shows played larger towns just to fill an open date, the fact did not register in our numbers. In addition, no research was done to verify if a show's personnel strength remained constant over the years. A medium-sized show in late season could become a small show as various acts left to fill other commitments. The effect of permits was not considered. One day stands could well be the result of "24 hour-

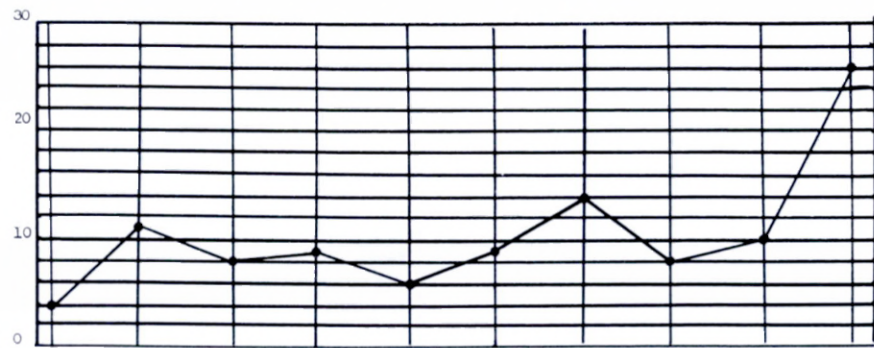


Figure 3. Average number of moves. (All shows)

only" permits. Baltimore County has not favored circus permits since the mid-1960's. This explains why, despite population growth, earlier circus visits were not repeated. Conversely, places with active sponsoring organizations might well have more circus dates than one would assume was normal. Columbia is an example of such a town.

The circus data for this study was a selected sample. No doubt, more data exists for the earlier years than was found. And if more years were sampled, more definition would accrue to the research. A most valuable index would be that of paid attendance, though it could be as controversial as it could be conclusive.

We have shown that maps can be used to plot data that can be analyzed quantitatively as well as traditionally to show routes. The other data analyzed here lends itself readily to automatic data processing cards and opened a whole new approach to the analysis of circus history.

For this writer the study provided questions that would seem to warrant more study and analysis, both in a topical and regional context:

I. Can enough empirical data be collected to determine whether a

circus played a particular date because it was preferred or because it was a stop-over?

II. Is Central Maryland an amusement corridor and, if so, is it historically significant?

III. Pfening, III, in his application of Turner's thesis to circus movement tended to focus on the frontiers of physical space (2). Have not clusters of increased population, such as we have seen in Central Maryland, created a "new" frontier of functional space for the circus?

IV. Can we complement the general body of history by comparing the movement of circuses with other migrations?

As intended, the study focused on the sum of all circus activity rather than upon specific shows. This somewhat anonymous method is less esthetic than the usual descriptive narrative, but it does provide additional insight into the changes in circus activity in a geographical area. We believe this to be a part of circus history. Narratives are the flesh of written circus history, but we hope we have shown here that there is a place for quantitative methods using numbers and statistics.

TABLE 1

Number of Circuses for Each Size Group Show Compared with Population Changes in Central Maryland for the Selected Years

Year	Less than 100 Pers.	100 to 500 Pers.	Over 500 Pers.	Total	Pop. Change Year + Var.
1901	1	—	1	2	1900 1.00
1909	1	1	2	4	1910 1.02
1917	2	—	2	4	1920 1.18
1925	1	—	1	2	1930 1.48
1933	2	—	1	3	1940 1.56
1941	1	2	1	4	
1949	1	2	1	4	
1957	—	3	—	3	1950 2.08
1965	—	3	—	3	1960 2.86
1973	2	2	—	4	1970 3.70

1. Parkinson, Thomas P., "American Circuses, Yesterday and Today," *Historic Preservation* (April-June, 1974) p9 of 4-9.
2. Pfening, III, Fred. "The Frontier and the Circus," *Bandwagon* (Sept.-Oct., 1971) pp16-20.
3. Sweet, Robert and Habenstein, Robert. "Some Perspectives on the Circus in Transition," *Journal of Popular Culture* (VI, Spring, 1973) pp583-590.
4. Chindahl, George. *A History of the Circus in America* (Caldwell, Idaho, 1959) pp189-190.
5. Bradbury, Joseph T. "Downie Bros., 1926-1929," *Bandwagon* (Nov.-Dec., 1975) pp4-19.
6. Thayer, Stuart. "One Sheet," *Bandwagon* (Jan.-Feb., 1974) p22.

Other Sources Used

- Evening Capitol, (Annapolis, Capitol Gazette Newspapers, Inc.)
The Sun Papers, (Baltimore, A.S. Abell Co.)
U.S. Census of Population, Number of Inhabitants (Wash., D.C.) 1900, 1910, 1920, 1930, 1940, 1950, 1960, 1970.
Turner, Frederick J. *The Significance of the Frontier in American History*, (1893, Reprint, Ann Arbor, Michigan, 1966)

PHOTO SUPPLEMENT

Cole Bros. 1930 Wagons in Houston

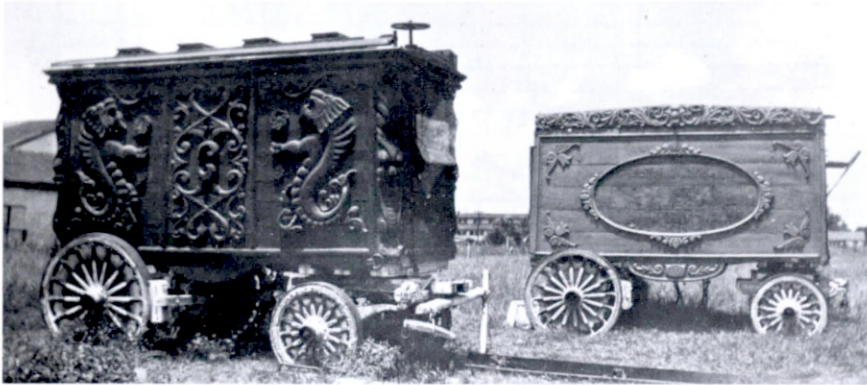


Photo No. 1

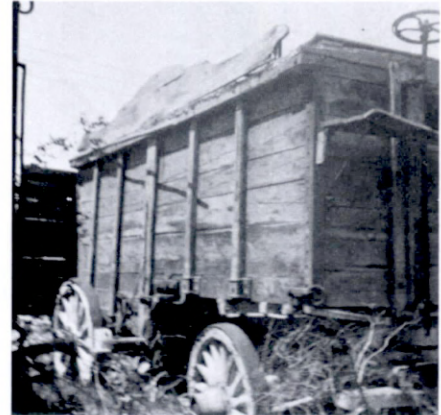


Photo No. 6

Six years after the closing of the Floyd and Howard King Cole Bros. Circus the train and wagons were purchased by George W. Christy, on May 9, 1936, and were moved from the Venice Transportation Co. to the Christy winter quarters in South Houston, Texas. The purchase was speculative, as he had only a few months before sold a number of wagons to Ken Maynard for his new wild west show.

Christy advertised the sale of the wagons through his Southern Show Equipment Co. A letter written by Christy on March 15, 1944 offered 21 circus wagons, especially built for a ten or fifteen car circus. He listed: five or six finely carved tableaux wagons, three nice small cross cages, one extra good pole wagon with steel sills, one water wagon, one cookhouse wagon with meat compartment, ticket wagon, steam calliope with boiler and instrument, but whistles were stolen off (company quoted me a new set for \$165 before the war), one big top prop wagon and seven other baggage wagons. He quoted a price of \$3,000 for the 21 wagons.

The photos shown here were taken in the late 1940s. Photo No. 1 shows the Sparks Sea Serpent tab and the Gollmar Oval Tab. These two wagons went to the Railroad Fair in Chicago in 1949, photo by Leroy Sweetland. Photo No. 2 was taken on October 24, 1947 by Perry Luth and shows the Gollmar Diamond Carving tab that also went to the Railroad Fair. Photo No. 3 is a baggage wagon with the Cole title still showing, Perry Luth photo. Photo No. 4 is pole wagon No. 23, Perry Luth photo. Photo No. 5 taken by Leroy Sweetland also shows the title faintly. Photo No. 6 is the clown bandwagon. Photos No. 7, 8, 9 and 10 are all other Cole baggage wagons that were lined up and parked close together. Photo No. 11 shows the Gentry twin steam calliope without whistles, parked inside a fence next to one of the Christy buildings. This photo was taken in the late 1930s. The calliope went to Dr. Karland Frischkorn in 1947 and was sold in turn to its former owner Floyd King in 1952.



Photo No. 7

Photo No. 11.

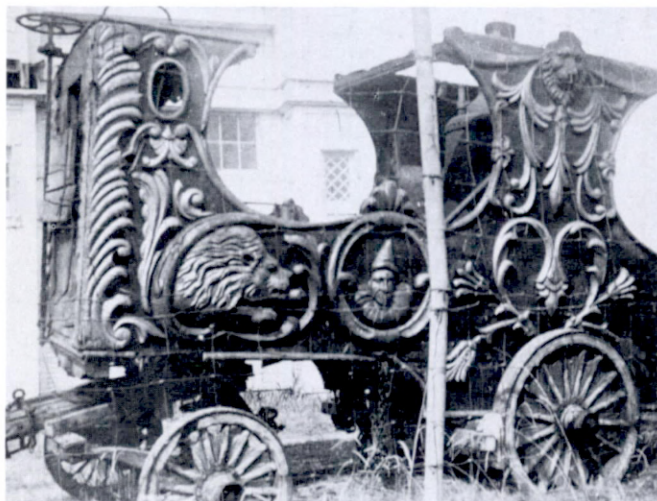
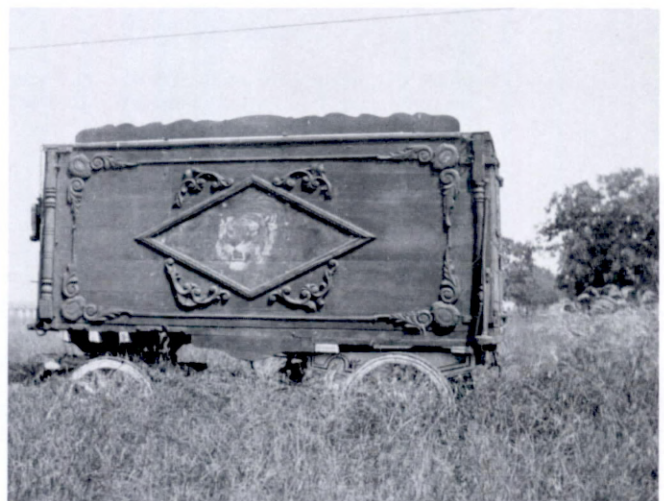


Photo No. 2



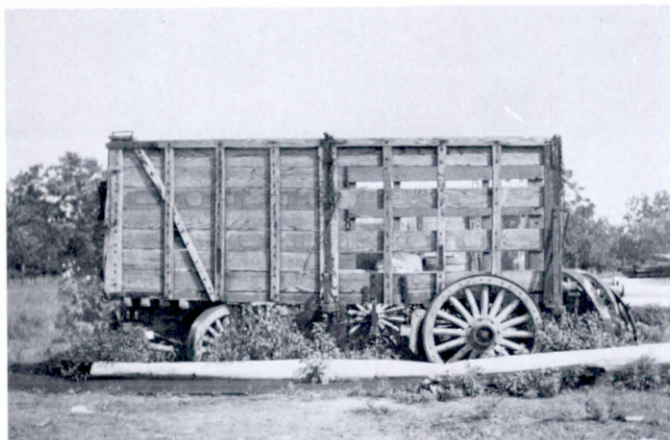


Photo No. 3

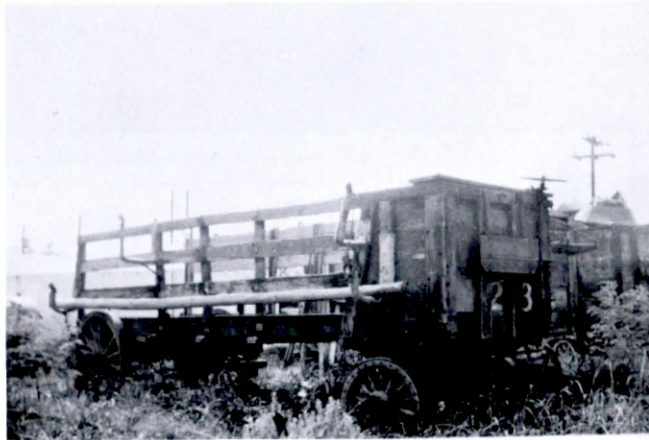


Photo No. 4



Photo No. 8



Photo No. 9



Photo No. 10

Photo No. 5



AVAILABLE BACK ISSUES OF BANDWAGON

1966 Jan. Feb., May June, Sept.
Oct.
1967 Jan. Feb., March Ap., July
Aug., Nov. Dec.
1968 All six issues.
1969 Jan. Feb., July Aug., Sept.
Oct.
1970 All but Sept. Oct.
1971 All but May June.
1972 All six issues.
1973 All six issues.
1974 All six issues.
1975 All six issues.
1976 All six issues.
1977 All six issues.
1978 All six issues.
1979 All issues to date.

The price is now \$2 each. Please
add \$1 for postage.

BANDWAGON BACK ISSUES
2515 Dorset Rd.
Columbus, Ohio 43221



● A BRAND NEW CIRCUS BOOK!

Speaking of Elephants

— AND —

The **CIRCUS** Under Canvas

BY BRUCE R. ROYAL

● THE BIG COLORFUL BOOK — ALL ABOUT THE BIG SHOW —
BACK IN THE 'GOOD OLD DAYS'!

Elephants, clowns, aerial artists, lovely lady performers, beautiful horses, acrobats, the Side Show and circus trains. It's all here in a big, new glamorous Circus book....

SPEAKING OF ELEPHANTS And The CIRCUS Under Canvas features over 100 photos. It's like a real trip to the old time Circus of yesteryear, a nostalgic flashback when the Big Top was in all its splendor. 178 thrilling pages. Hardback, size 8 1/2 x 11 inches. Price: \$12.50

(Texans, Please Add 63¢ State Tax)

AN IDEAL BOOK FOR

- ★ The Circus Fan
- ★ The Animal Lover
- ★ Children (of all ages!)
- ★ The Natural History and Americana Student.

—and for the many, many people who, back in their younger days, crawled out of bed in the dark in order to meet the Circus train at the crack of dawn.

ROYAL BOOKS

P. O. BOX 636

ROSEBUD, TEXAS 76570